

JEMF QUARTERLY



VOL. XVII

SPRING 1981

No. 61

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st Vice President
Fred Hoeptner, 2nd Vice President
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, *JEMF Quarterly*

Norm Cohen

ASSOCIATE EDITOR, *JEMF Quarterly*

Linda L. Painter

ARCHIVIST

Linda L. Painter

EXECUTIVE V-P, Friends of JEMF

Larry Zwisohn

ADVISORS

Ry Cooder
David Crisp
Harlan Daniel
David Evans
Pekka Gronow
John Hammond
Wayland D. Hand
Joseph C. Hickerson
William Henry Koon
Bill C. Malone
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Daniel Patterson
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Neil V. Rosenberg
Tony Russell
Michael Seeger
Chris Strachwitz
Bill Ward
Paul F. Wells
Joseph T. Wilson
Charles K. Wolfe

JEMF QUARTERLY

CONTENTS

Vol. 17	Spring 1981	No. 61
Arnold Shultz: The Greatest? Guitar Picker's Life Ended Before Promise Realized, by Keith Lawrence		3
Jazz: The Word, and Its Extension to Music, by Peter Tamony		9
Afro-American Gospel Quartets: An Annotated Bibliography and LP Discography of Pre-War Recordings, by Kip Lornell		19
Graphics #56: Clare Leighton, by Archie Green		24
Announcements		34
The Australian Regal and Regal Zonophone Numerical Series (1927-1958), Part IX		35
Book Reviews: <i>Everyman's Book of British Ballads</i> , by Roy Palmer (Norm Cohen); <i>Ballads in the Charles Harding Firth Collection of the University of Shef- field: A Descriptive Catalogue with Indexes</i> , by Peter W. Carnell (Norm Cohen); <i>Bibliography of Black Music, Vol. I: Reference Materials</i> , by Dominique-Rene de Lerma (Norm Cohen); <i>Whole Lotta Shakin' Goin' On: Jerry Lee Lewis</i> , by Robert Cain (B. Lee Cooper); <i>Radio's "Kentucky Mountain Boy"--Bradley Kincaid</i> , by Loyal Jones (Grandpa Jones); <i>Bibliography of Discographies 1935-1980, Vol. II</i> , by Daniel Allen (Norm Cohen)		42
Record Reviews: <i>Gambler's Lament</i> , Charley Jordan: "It Ain't Clean," Walter Vinson: "Rats Been on My Cheese," <i>Virginia Traditions: Non-Blues Secular Black Music</i> , <i>Virginia Traditions: Ballads from the British Tradition</i> , <i>Vir- ginia Traditions: Western Piedmont Blues</i> (Norm Cohen); "Poor Man, Rich Man": <i>American Country Songs of Protest</i> (Donald Lee Nelson); <i>Taking Off--Milton Brown & His Musical Brownies</i> , <i>Chuck Wagon Swing--Swift's Jewel Cowboys</i> , <i>Oper- ators' Specials</i> , <i>Western Swing Vol. 4</i> , <i>Western Swing Vol. 5</i> , <i>South Texas Swing--Adolph Hofner--His Early Recordings 1935-55</i> , <i>Light Crust Doughboys</i> , <i>Country and Western Dance-O-Rama--Milton Brown and His Brownies</i> , <i>Tulsa Swing: Johnny Lee Wills</i> , <i>Ocie Stockard and the Wanderers--1937</i> (Norm Cohen)		45
JEMF Sound Documents and Publications		52
* * * * *		
COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, <i>JEMFQ</i> 56 (Winter 1979)		
* * * * *		

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$10.00 (or more) annual membership dues. Individual subscriptions are \$10.00 per year for the current year; library subscriptions are \$12. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$6.50; to Asia, Africa, and Australia, an extra \$8.50 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$2.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.



Arnold Shultz and Clarence Wilson

ARNOLD SHULTZ:

THE GREATEST (?) GUITAR PICKER'S LIFE ENDED BEFORE PROMISE REALIZED

By Keith Lawrence

[This article is reprinted, with permission, from the *Messenger-Inquirer*, Owensboro, KY; Sunday, March 2, 1980. The original title was "The Greatest? Guitar Picker's Life Ended Before Promise Realized." All photographs used in this article are by courtesy of the *Messenger-Inquirer*.]

In an unmarked grave in Morgantown's black cemetery lies an Ohio County man who just might have been the greatest guitar picker ever born.

Fifty years ago, Ohio Countians said Arnold Shultz was the best guitar man in the western Kentucky coalfields. And those who still hear his music in their memories say they've never heard his equal in all the five decades since he died.

And that, they add, includes all the guitar greats who have come and gone in Nashville.

His reputation as the hottest picker alive may have been the reason Shultz never saw his 50th birthday. The sole survivor of the old Shultz Family Band says her cousin was murdered by musicians jealous of the magic his fingers worked on the guitar strings.

Music historians say Shultz was a major influence in shaping the musical direction of an Ohio County boy named Bill Monroe--the man who created the bluegrass sound more than a dozen years after Shultz died in Butler County.

That, some say, makes him a godfather of bluegrass--a musical style he never heard. His influence apparently helped put the blues in bluegrass.

His influence can also be traced into the mainstream of country music and modern rock through less direct channels.

As far as anybody seems to know, Shultz was never recorded. But those who played with him say if he had ever made his way to Nashville or Chicago in those days of the late '20s, he might have become one of the greats of country music--if he could have broken the race barrier of those days.

Some believe he could have--because he shattered all the racial taboos in Ohio County. "Arnold was always welcome in the best of white homes," says Forrest "Boots" Faught, a white country and Dixieland bandleader in whose band Shultz played in the early '20s.

But Shultz shunned the limelight. By day, he worked in the coal mines of his native Ohio County. But when the sun set beyond the Green

River, he picked up his big guitar and went looking for other musicians.

From the roadhouses and barn dances of the farmers and miners to the black community picnics to the homes of the well-to-do whites, Shultz was always welcome. He was Ohio County's No. 1 music man.

The passage of time has made him as much legend as man. And for the most part, Shultz remains a short, handsome, slightly overweight, black man somewhat obscured by his big black hat and oversized guitar. His name is relegated to footnotes in the histories of country and bluegrass music--and is usually misspelled.

But here--thanks to the help of bluegrass musician Wendell Allen of Rosine in tracking down those who knew him best--is the Arnold Shultz Ohio Countians remember.

Born in the Cromwell precinct of Ohio County in February 1886, Shultz was the oldest child of David and Elizabeth Shultz. His father was born in slavery in Kentucky in 1844. His mother, who had been born free, was only 16 when he was born.

Shultz apparently managed to get some schooling. The 1900 census says he could read and write. But that year, when he was 14, Shultz was already working in the Ohio County mines beside his father.

And he was already learning to play the guitar and fiddle from his musical relatives.

Ella Shultz Griffin, seven years younger than her cousin, says Shultz had been playing music since he was a boy. She joined the Shultz Family Band around 1911 when she was 18 and says "he had been playing a long time before then."

The Shultz Family Band included Mrs. Griffin's brother, Luther on the bull bass fiddle, brother Hardin on the banjo, cousin Arnold on the guitar and herself on the fiddle.

There were frequent replacements through the years. There were 12 children in Mrs. Griffin's family and Arnold Shultz had a number of brothers and sisters too.

Music ran through the Shultz family. "I had the fever when I was 14 and I began playing music

when I got up," Mrs. Griffin recalls. She now lives in a Hartford nursing home.

"I didn't play before I got sick. I was laying in the bed and I got to humming one of these banjo tunes and I told my brother Luther that I wanted to play the banjo. He was afraid I would drop it and break it because I was so small. I sat up in the bed playing and commenced singing one of these old songs."

Before long, she was playing the fiddle, mandolin, bass, guitar and banjo. This inherent ability to play musical instruments was apparently the same as Shultz'. He never had any training either as far as she knows.

The Shultz Family Band played country music-- "It was called hillbilly music then and it was hillbilly too," she says, laughing. "But it was all I knew, all I had ever heard."

Mrs. Griffin was the only girl in the band. "I was too little to be running around with those boys," she says. "It was too rough for me." But she stayed with the band until her brothers moved away from home.



Ella Shultz Griffin

"We just played around Ohio County," she recalls. "I think one time we went to Rosine (about 10 miles from the Shultz home in Prentiss). It was cold but some woman fixed supper for us and told us to come on over.

"They had a big time. I think they danced until 11 or 12. We had started playing about 6 or 7 p.m. We'd go early and stay late."

Allen says the place was likely the Moses Ragland home. Ragland, a former Ohio County clerk, entertained frequently with dances in a big room in his house, or on the lawn in warm weather.

In those days, Shultz would visit his cousins and jam for weeks at a time. "He was living at Williams Mines (near McHenry) then but he would come to Prentiss. Sometimes he would stay two weeks at a time. We'd just stay there and make music and the neighbors would all come in," Mrs. Griffin remembers with a smile.

In 1922, Shultz, then 36, joined a make-shift band headed by drummer Forrest "Boots" Faught, a 20-year-old McHenry native.

"Arnold was living in Hartford then," recalls Faught, who still plays drums in a senior citizens' band. "He'd been playing long before he ever heard of me. I don't know exactly how I ran up on him. I guess I heard him playing somewhere. We played together for a year or so."

That year saw a lot of exciting times, Faught says.

"We played dances over at Cromwell regularly every Saturday night for six months. It was an old wooden frame school building that had been turned into a tavern (during Prohibition!)."

Faught grins at the memory of the night they tore that little roadside tavern down. "Arnold was playing the fiddle that night. He always wore a big black hat and he'd hang it on the back of the old split-bottom cane chair he sat in.

"Things was getting pretty rough in there. My instructions were to keep the music going and that would keep the crowd quiet. But it wasn't working that night.

"Every now and then Arnold would reach around to get that hat. I'd say, 'Let's play one more, Arnold,' and he'd start fiddling. I was playing the drums and the longer we played the rougher it got. Finally, a man landed in my lap and me, Arnold, drums and all went over. He grabbed his hat and we went over across the street and the fight went on.

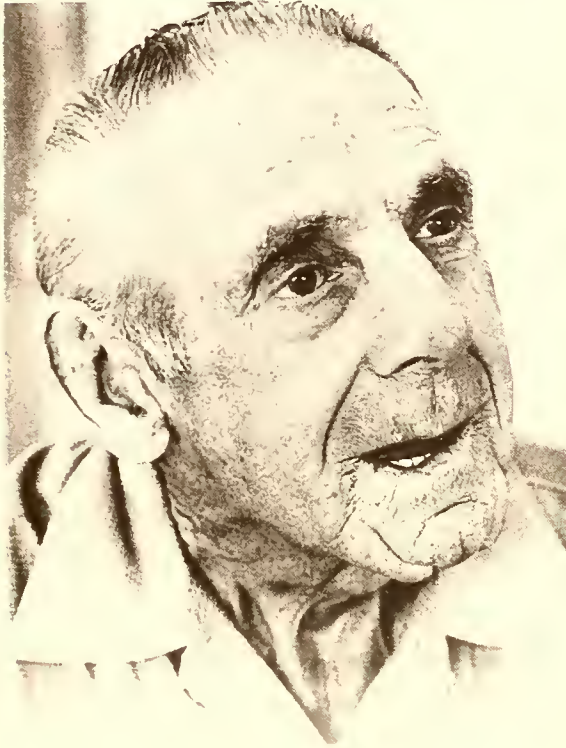
"We went back the next Saturday and nobody was there."

Faught's band played in a lot of rough places for very little pay. "We played the opening dance at the Twin Hills Dance Hall at Rosine," he recalls. "They paid \$3 from 7 to 12 and I mean you played too. It had a bad reputation but it wasn't any worse than any other nightclub in the country."

But a place in Central City called Hollywood and Kincheloe's Bluff on Green River, "those were rough places. Kincheloe's Bluff was built way

up on a bluff with a railing around it. It wasn't nothing to see people sailing over that railing into the river."

Faught recalls, "I had a four-piece outfit then and Arnold made five. He was the only colored man in the band. He was the first man I ever heard to play the lead on a guitar."



Forrest "Boots" Faught

Shultz, he says, was always teaching the other musicians new chords. One night the band got together under the coal tipple at Render with a grass sack full of home brew for rehearsal and Shultz revolutionized their music.

"Back then everybody used just three chords (G, C and D). That's about all anybody knew how to play. That night we was playing 'See You In My Dreams.' Arnold showed us where to put that A chord in there. From then on we used the A chord in 'See You In My Dreams' and a lot of other pieces."

When they played in Ohio County, the band traveled by foot, horse or road wagon--or occasionally sneaked aboard the cowcatcher of a train, fortified against the cold with a jug of jake. "I don't know what it was made of. It wasn't whiskey but it was hot as fire," Faught says, laughing.

Trips to Muhlenberg County, however, occasionally were made by automobile, he adds.

Like Shultz, Faught worked in the mines. "I shoveled coal all day and played all night," he recalls.

In McHenry there was a dance every night. "It went from house to house. I saw so many on a floor there one night that the floor just went down. Everybody was jumping up and down. They called it 'toddle dancing.'"

Shultz continued to work on his own outside the Faught band during those years. "Walter Taylor (another of Ohio County's outstanding black musicians) played the mandolin. Walter and Arnold would come to McHenry on payday and make a hat full of money just sitting on the street playing. They weren't bumming. They were just playing and people would automatically walk up and throw them money."

It was during the mid-20s, after Shultz drifted away from Faught's band, that he began influencing the musicians who would carry his innovative techniques into the mainstream of American music.

Numerous attempts to set up an interview with Bill Monroe were unsuccessful, but the music histories say that Monroe, another self-taught musician, began following Shultz around to country dances as a 12-year-old in 1924.

Historian Bill Malone says Monroe's "first actual experience as a performer came when he accompanied the well-known Negro guitarist and fiddler, Arnold Shultz, who played for country dances around Rosine."

Bluegrass historian Steven Price notes that "Monroe . . . was particularly impressed by Shultz's smooth transition between chords as well as his blues playing."

While Monroe was studying Shultz' techniques, other musicians were too.

Seventy-year-old Mose Rager of Drakesboro taught Merle Travis, who like Monroe, is now a member of the Country Music Hall of Fame, to play the thumb-pick style on a guitar.

Travis passed the style on to Chet Atkins and millions of other pickers around the world picked it up from him.

"I couldn't say that I ever saw Arnold Shultz alive or dead," says Rager, who played on the Grand Ole Opry in 1946 and toured with Grandpa Jones and Ernest Tubb. But Shultz influenced his music, he adds.

"Kennedy Jones, the man that taught me to play, learned a lot of chords from Arnold Shultz. He knew Arnold very well. I used to hear him talk about him."

The thumb-pick style was Jones' innovation, Rager says. "Arnold played with his thumb and finger," he adds. "He didn't have no pick."

Jones taught Rager to pick guitar on a porch in Cleaton in 1925 and Rager isn't sure

just which of the chords that were passed on to him that summer when he was 14 came from Shultz, but some of them did. And they were passed on to Travis and Atkins and others.

The influence of Monroe was passed on into such unlikely areas as '50s rock. Both Elvis Presley and Buddy Holly listed Monroe's music as an early influence on their careers.

Faught says Shultz was "way ahead of his time on that guitar. It was just an old common flattop guitar that probably didn't cost over \$20. It was a large guitar and I'm sure that it had a round sound hole and the old-time pegs that hung down under it. He had an old grass rope for a cord around his neck.

"He would use a pocket knife on the neck of it to get the steel sound before steel guitars came in. That was before the steel bar was introduced. It's a shame we didn't have sound systems back then. In the noise of a dance hall, if you got 40 feet from a band, you couldn't hear them.

"If Arnold had gotten on records, he would have been in a class by himself."

Nolin Baize of Horton ran the Gold Nugget coal mine there in 1925-26 and he called dances around the area. Shultz frequently worked with him day and night.

"He worked for me and two more guys who had the mines leased for about two years," Baize recalls. "He was a good hand, no foolishness and always business-like. He wasn't very talkative."

Shultz loaded coal at the tippie and Baize weighed it.

"He didn't go for playing for dances much. He'd just do it for a good friend or something. He didn't seem like he wanted to step out as a musician. He always seemed to want to make his living working.

"But he was a guitar picker, I'll tell you. He could come nearer to making it sound like a piano than anybody I ever heard. He knew a lot of chords on that thing and where to put them in. He just used his fingers too.

"He could play anything you could name. If he heard a record, he could sit down and play it in a little while. But I never heard him sing a lick. It (playing) was a gift he had."

Baize remembers a night when he talked Shultz into accompanying him to a barn dance at the farm of Gilbert Wright some four miles from Horton. A platform was built in one corner for musicians who included Charlie and Birch Monroe, Cleve Baize and Shultz. Nolin Baize called the steps.

Birch Monroe, eldest of the musical Monroe brothers, doesn't remember Shultz' guitar picking but he remembers his fiddling. "He was a pretty good musician and a good fellow too," Monroe says.



Birch Monroe

"He played a good old-time fiddle, I can tell you that." Although Monroe says Shultz never formally worked with the original Monroe Brothers band formed in 1927--"he played at dances where we were quite a bit."

School children in those days liked to sneak off and listen to Shultz play too, says Hugh Duke Sr., a Hartford mortician.

"A bunch of us school kids would ride the train from Dundee to Hartford and he would be on the train a lot of the time with that big guitar. It was huge, much bigger than the ones they have today. He was the Chet Atkins of his day. He could play anything, I guess--except maybe classical," Duke says.

"I'd go by and listen to him play when I could. He was really good. But I never heard him sing, he just accompanied others. That was about 1927, I guess."

The following year, Shultz was back in the Horton area playing with Clarence Wilson, a clawhammer banjo player of considerable reputation in Ohio County, and fiddler Pendleton Vandiver, the Monroes' "Uncle Pen."

"He played with my Daddy and Pen Vandiver for dances Thad Kassinger ran at an old store in Rosine," Flossie Wilson Hines of Horton recalls. "They went around and about all over the country. Then they got to coming to our house" to jam.

"I don't know where in the world they got ahold of Arnold Shultz. Oh, he was a guitar

player. He could play music. He was something else. It's a pity that anybody that could play like that had to die. When you heard anybody else play after him it was just like sawing or something. It just sounded awful.

"When a dance was over, they'd say, 'Arnold, are you coming back?' and he'd say, 'Yeah.' They'd all meet at our house and we'd go to these dances. We'd walk and carry our lanterns in our hands or ride in a wagon. I've walked many a time to way up above Rosine for a dance.

"We'd work all day (on the farm), walk to the dance and then dance til midnight. One time it snowed and it done everything. There was still dancing there the next morning at 2 a.m. There wasn't nobody able to go to work the next day but it was too bad anyway."

She remembers a time when the black community that existed then around Horton, had a picnic for the whites and Shultz invited her family to attend. "They had mutton and everything to eat and they just let the white people dance. Arnold played that night too."

Sometime during those years, Shultz also worked for the Bond Brothers, loading ties onto freight trains in Rosine. Mrs. Donnie Crowder remembers that he taught her husband, who was the Illinois Central agent in Rosine, to play guitar during rest periods around the depot.

But while Shultz overcame most of the race barriers in Ohio County, they still had an impact on him.

Faught recalls, "Back then we would go to play for a dance and somebody would say, 'Hey, you've got a colored fiddler. We don't want that.'

"I'd say, 'The reason I've got the man is because he's a good musician. The color doesn't mean anything. You don't hear color. You hear music.'

"Around McHenry, white people would invite Arnold Shultz into their homes. He was very welcome. Big crowds came in to listen to him. It was something unusual. I took Arnold lots of places."

But Faught still remembers one night when Shultz was a victim of what he believes was racial prejudice.

"We entered a contest open to anybody in Kentucky, over at Central City at the Selba Theatre. Arnold wasn't with me then. There was bands there from everywhere. I guess there must have been 20 bands that night.

"We tied up with a band from Powderly. We fought out there til midnight. We finally came out second best. The prize was \$50 and expenses paid to Hopkinsville to be on the radio.

"I'm pretty sure Arnold Shultz was there that night with an all-colored band. They was

the best band there. If they had been white, they would have won that contest. They all had calfskin instruments--mandolin, guitar, tenor banjo and banjo guitar."

Mrs. Hines agrees that it was unusual in those days for black musicians to work so closely with whites. But, she says, "Everybody just went crazy when he came around. He could play too. That made him special and he was a nice person too.

"He was the best there ever was on a guitar around here. He could really make one talk. I ain't never heard anyone who could play like that."

But Shultz always waited until after the Wilsons had eaten before he would eat, she says. One night when they were trying to get ready for a dance, she recalls her father telling Shultz, "Now come on in here and eat. There's no reason you can't. We work together and play music together."

But Shultz still waited.

Baize, who frequently visited Shultz' two-room house in what was known as Coal Bank Hollow near Horton, didn't find that problem though. "He ate many times with me," he says.

Shultz never married and many of those who remember him say he had two loves besides music--whiskey and women. "He liked to play his box but he liked to get him a little 't' along too," Mrs. Griffin chuckles.

"They'd just give them (musicians she worked with) a big drink of whisky and that would start them off and they'd play all night," she says. "He (Shultz) would be so drunk he didn't know where he was at. He'd go to sleep and keep on playing. They'd wake him up when everybody quit dancing."

Duke recalls, "He was a good man, but he liked to drink a little. There was a lot of whisky around Ohio County then. He would play all night for a drink of whisky."

Faught, who joined Shultz on the jugs on occasion, remembers, "I rented the old Doctor Bean Opera House in Hartford for a dance one night. A man came up to me and said, 'I haven't got a dime but I want to dance. Would you be interested in trading a dance ticket for a gallon of moonshine?'

"I took this gallon of whisky and set it up on the stage. When the dance was over, John Phipps and Arnold were laying in back of the stage. They'd been having a little too much. Arnold had his big black hat and I just put his money in his hat and laid it on his chest," Faught remembers, chuckling.

Baize, however, says he believes the stories about Shultz' women and booze are frequently exaggerated. "He'd take a drink now and then but I don't remember ever seeing him drink much,

I don't remember him chasing women too much either."

Ear Austin, a retired farmer and blacksmith near Rosine, recalls that Shultz could and did make a little home brew in those days, though.

Shultz played for a time with the Walter Taylor Band, a black band, in the late '20s but by 1931, he was spending a good bit of time in Butler County, living with the family of Beecher Carson, a black butcher.

He still played for dances, although he had shifted his area of operations to Morgantown. "Members of his band were jealous of Arnold because he was getting all the attention," Mrs. Griffin says. "People would say how good Arnold played."

In April 1931, Shultz came back to Prentiss to visit his relatives. "He stayed at our house a week and then he went to Morgantown. Then he came back down there one Saturday night with three boys and they stayed til just about night. Then they left for Morgantown to play for a dance. That's the night they said he got some poison in his whisky," she says.

Bad whisky killed many people in those moonshine days. Mandolinist Walter Taylor is said to have died from bad elderberry wine. But does she mean he was accidentally poisoned? Or was Shultz murdered?

"Yes sir, I do think he was (murdered)," Mrs. Griffin says. "He drank whisky all the time before that and he never got sick over it. He drank that and he took sick and died. They gave him poison in his whisky.

"People were bragging on Arnold for playing better than they (other musicians) did. So they thought they'd fix Arnold and put him out of the way--and they did. He drank that whisky and died."

According to the death certificate filed in Frankfort, however, Shultz died in Morgantown on April 14, 1931--a Tuesday--of a mitral lesion, or an organic heart disease of the valves. He was 45.

He was buried in the black cemetery there. The grave was apparently never marked. The Great Depression was reaching rock bottom and relatives didn't even know about his death until he was buried.

"We didn't know a thing about it until he was dead and buried," Mrs. Griffin says. "I don't guess he ever did have a marker." An index of Bulter County tombstones doesn't list his name.

Faught says there has been some talk among Ohio County musicians about taking up a collection for a marker for Shultz but nothing has been done yet.

Photographs of Shultz are rare. "He just didn't want any made," Mrs. Griffin said with a smile. "He said if he ever did any devilment he could get away and nobody could find him. But he never got into any trouble."

Mrs. Hines has a picture of Shultz and her father together playing their instruments. She doesn't recall just how she got him to pose for it though.

Recording began in Nashville about 1928. If he had just taken the chance of going to a recording studio there, Shultz' musical legacy might have been preserved on record.

But today, Arnold Shultz' country blues and hillbilly guitar live only in the memories of a steadily dwindling segment of Ohio Countians.

And the handsome man in the black hat is just a face in a fading photograph. But his music lives on in those he inspired, and those they have inspired.

Allen sums it up. "Little did Arnold Shultz know that his guitar style and musical contribution to Bill and Charlie Monroe and others, would one day be the object of intense research by writers, music scholars and historians from Washington, Nashville, New York and other far away places, seeking insight into the self-taught musical abilities of one black man in the country villages of Ohio County."

JAZZ: THE WORD, AND ITS EXTENSION TO MUSIC

By Peter Tamony

[A previous version of this article first appeared in *Jazz* 1 (October 1958). We have retained the author's own prose style--eds.]

REPRISE

1. Juxtaposition of the word *jazz* and *music*: San Francisco, 1913.
2. Carried to Chicago by Bert Kelly, 1914.
3. Jazz in the sense of music not known in New Orleans until 1917: Freddie Keppard writes King Oliver/Louis Armstrong from Chicago.
4. Juxtaposition, *jazz* and *dance*, 1909.
5. Extension of *jazz* (music) likely from French *chassé*, dance step.

"Joe Oliver arrived on Saturday night (in 1917), as was his custom, and showed Louis a letter from Freddie Keppard. In it Freddie reported that the new music known as *ragtime* in New Orleans was called *jazz* in Chicago, where it was creating a sensation. The expressive term soon spread like wildfire in New Orleans and was applied indiscriminately to the music played by white, Creole, and Negro bands."

Robert Goffin, *Horn of Plenty, The Story of Louis Armstrong*. 1947: New York, 109, 111.

"Many New Orleans players detest the word, and Sidney Bechet, for one, continued to call the music *ragtime* all his life."

Martin Williams, *Jazz Masters of New Orleans*. 1967: New York, MacMillan, xii.

"My first professional job was with a pick-up group to play a New Year's job in 1925 . . . and were also good at the jazz of the time, which we called *ragtime*."

"Ike Bell in Kansas City," by Tom Stoddard. *Coda, Canada's Jazz Magazine*. Feb. 1971, 2-3.

A reprise of the state of the question as to the word *jazz* is evoked at this time (1968) because of a concatenation of events:

Publicity associated with the career of Big Black, a fearsome-looking conga drummer out of Chicago, whose bull-bellow is encapsulated, "Jazz is not the proper name for anybody's music... It's French in origin and it means 'to copulate.'"

The reprint of Alan P. Merriam and Fradley Garner's "Jazz --- The Word" in *Ethnomusicology*, XII, 374-396 (September 1968).

Big Black and those hustling Black Studies, and white too, as a matter of course make a couple of assumptions: that the principle connotation of the word *jazz* was its sense of sexual intercourse, and that the word was first extended to its musical meaning in the South, specifically in New Orleans. Both assumptions are controverted by evidence long in print, but apparently not searched out nor examined by those hung up on the word/thing complex.

Oral tradition holds that "One jazz, one buck" was soaped on chiffoniers in Storyville earlier in this century. French *jaser* (or *jazer*), "to copulate; 'to chuck a tread,'" is recorded by John S. Farmer in *Vocabula Amatoria* (1896). In smaller French-English dictionaries, U.S.A., this connotation is not recorded, *jaser* being generally defined, "prate, chatter, gabble," and one who is a *jaseur*, "prater, babbler, chatter-box; (bird) chatterer." As instrumental music is an extension of the human voice, and as early Negro/Black musicians were said to be largely self-taught, it seemed four or five decades ago a clipped form of *jaser*, *jass* or *jazz*, might underlay the denomination of their music. An aspect of the music, syncopation, might also be accounted for, as babble, chatter, jibber-jabber, jive, et cetera, is up-tempo in speech.

* * * * *

Social dancing was in a phase of transition, circa 1910. Novel, close-quartered clutches and animalistic appellations speeded glides on polished floors, while evangelical preachers rhetorically proclaimed city dance halls a source of breakdown in morals, a first step to White Slavery. *Syncopation* described "Alexander's Ragtime Band" and such sheet music in the 1910s, the word *ragtime* becoming somewhat old hat after decades of discussion and dancing around the turn of the century. While it typified the spirited sounds to which dancers twirled, *syncopation* is a standard musical term that could not readily be clipped to denominate and characterize passage of the dance hall from gaslight to electrification: *sinc* suggests nullification of emotion, wrestling with tools in kitchens, *sin* evoking Baptist-Methodist play-party gamers' hostility to public dancing. The new tempos in music and the dance demanded a neologism to denominate evolving social processes; in this exigency an Americanism sprang to adaptation, *jazz*.

Speculation on the origin of the word *jazz* has floated it up the lazy river from New Orleans to Chicago where many of the early jazzmen, white and black, were first adequately audited and paid more than pecans for their work. In my *Jazz* (1958) I noted the name of the man who ragtime-banjoed the word east from San Francisco, Bert Kelly. The earliest example of usage of the word in M. M. Mathew's *A Dictionary of Americanisms on Historical Principles* (1951) is from a 1916 issue of *Literary Digest*: "On account of the expense of hiring Bert Kelly's Jazz Band...."

Toward the end of a long life in entertainment and executive management of food service in cafes, et cetera, Mr. Kelly engendered extensive correspondence on his claim that he named a category of music *jazz*. In a 1958 letter he writes, "...In San Francisco in 1914 I played the Tea Dansants at the St. Francis [hotel] in a dance group consisting of George Gould, piano, Artie Hickman, drums, and myself on ragtime banjo; tried out with Leon Carrol, piano, Artie and myself for the Cliff House in 1914, then went to Chicago and originated the Jazz-Band." Kelly makes several points pertinent to the history of jazz in a letter to *Variety*, October 2, 1957, which is facsimiled in the notes herewith. While in San Francisco in 1914 James T. Maher of New York told me that he knew Bert Kelly well. Kelly told Jim Maher that he was hired by the management of the Panama Pacific International Exposition to go to Chicago late in 1914 to publicize the Exposition to be held in 1915. As advance man, press agent, Kelly did the public relations that carried a San Francisco usage to Chicago.

That such was the process that spread the usage may be found in a special issue of *Victor Record Review*, March 7, 1917, publicizing issuance of the first recording printing the word

jazz on a label--"Dixieland Jazz One-Step/Livery Stable Blues," Victor 18255: "Spell it Jazz, Jas, Jaz, or Jazz--nothing can spoil a Jazz Band. Some say the Jazz band originated in Chicago. Chicago says it came from San Francisco...Anyway a Jazz band is the newest thing in cabarets...." So credit Bert Kelly with *Jazz Band*.

In two pages of treatment of the word in its several linguistic forms *A Supplement to the Oxford English Dictionary* (1972; 1976) examples the first printing of the word in relation to music, *The Bulletin*, San Francisco, 1913, "...Its members trained on ragtime and 'jazz.'" Appendixed is a photocopy of the San Francisco underlay of the word.

Insistence that jazz originated in New Orleans is, of course, a matter of definition and semantics. That a type of ensemble play, best audited from 1920s recordings of Joe 'King' Oliver, Louis Armstrong, "the real jazz" by Frenchmen and miscellaneous mouldy figs, was the core-influence of *hot jazz* may not be gainsaid. But the sweet style, which entranced millions of American squares, stems directly from Art Hickman of San Francisco, to whose music the word *jazz* was first applied. In the fading era of home entertainment when many played music by ear, Hickman was the first leader to hire professionals who could read. Going to New York in 1919 and 1920 to play for Florenz Ziegfeld and record for Columbia, he surprised Broadway with smooth, arranged tempoes. East Coasters, on the whole, considered jazz bands as comic Fives, Sixes, and Sevens engaged in clowning, imitative of animal sounds such as those on "Livery Stable Blues" recorded by the Original Dixieland Jazz Band. Paul Whiteman, whose career as a leader stems from San Francisco and whose style derived from Hickman, also hired readers, plus Ferdie Grofe, whose arrangements eventuated in Whiteman's symphonic style and celebrity as King of Jazz.

Programs on radio and television illustrating jazz history have borne titles such as "From Spirituals to Swing," et cetera. Spirituals hardly originated in New Orleans, the hole of the whore, as is San Francisco. Nor were the "field hollers," to which others take the vocal basis of jazz, indigenous to the Crescent City. Ragtime is associated with Scott Joplin of Sedalia, Missouri, early *blues* compositions bearing the names Dallas and Memphis, successively, and St. Louis celebratedly. From San Francisco, then, to Chicago to New Orleans the word ran into the foul odor of a connotation in Creole/Negro/Black usage, *jaser*, employed in the unlysoled sinks of Storyville and the cribs back o' town, which may have had some underground currency, U.S.A., and which mistakingly incited the proclamations of Duke Ellington, Big Black, and the smirks of others.

In 1960 while auditing "Uncle Josh in Society," Cal Stewart, Rural Monologue, No. 16415-A, *New Victor Record Catalogue*, 1910, January, 129, I was surprised to hear:

"Well, they had a dance. I think they called it a cowtillion. Well, sir, I hopped right out on the floor, and cut more capers than any young fellow there. Just looked as though all the ladies wanted to dance with me. One lady asked me if I danced the jazz, and I told her, 'No, I danced with my feet.' Heh, he, hah, hah." (laughs intersperse monologue, terminating passages.)

Cal Stewart was a Victor "artist" whose Rural Monologues and Yankee Talk recordings are listed in Victor catalogues from circa 1910 to the mid-1920s. Based in "Punkin' Center," even in the 1960s a mythic place-name, Stewart made about twenty-five recordings (fifty sides), and was a big seller. (Note. The usage from "Uncle Josh" cited above appears to have been recorded in 1919: see p. 18.)

This juxtaposition of the word *jazz* and social dancing suggests the basic/strain/element in the word *jazz* prior to its extension to lock in the sense of "music" may be associated with *chasse*, a dance step. The French *chassé* (to which the American language since the 1850s has been indebted for *sashay*) is a strong, standard usage in the vocabulary of dancing, American examples in print dating from 1835-1836. It is the sole French word employed by Arthur Murray, the nationally known dancing teacher, in his work. Sheridan, *Rivals* (1775), voices *chassing*, *chassé* being quite common in literature through the nineteenth century.

The Merriam-Garner reprinted in *Ethnomusicology* (XII, 374-396) appeared serially á la Perils-of-Pauline in *The Jazz Review* (Vol. 3, Nos. 3-7, March-August, 1960). Though my *Jazz* (1958) was known to Mr. Garner, he apparently could not persuade the editors of *Jazz Review* to append my 1913 example of usage.

However, the Merriam-Garner material is a meticulous survey of what is in print on the word *jazz*, and is extremely valuable for its stress on certain points:

It lays to rest the alleged Arabic-African roots of the word, "Translated Theories," 381 seq.

It details failure to find the word 'jaz' in the literary work of Lafcadio Hearn (381).

It illustrates the fact that the more associations in sound and sense a neologism evokes the more likely it is that such will survive in usage against assaults.

As Merriam-Garner outline in Conclusion (392), the etymon of *jazz* (not its first extension of music) is in some doubt.

It is odd, indeed, that examples of usage of a second suggestion as a sexual source of the word *jazz*, *gism/jasm*, should be from North Eastern states. The 1860 example of *jasm* ("energy, enthusiasm") in *A Dictionary of Americanisms on Historical Principles* (1951) is from the work of Josiah Holland, a Massachusetts writer, while the 1848 example, *gism* ("strength, talent"), cited in *Dialect Notes*, VI (X), 453, is a Rhode Island usage. John S. Farmer, *Americanism, Old and New* (1889), defines *gism*, "A synonym for energy, spirit. Probably from the Dutch geest." *Geest* carries a sense of fire, and cognate with *Geist*, "spirit, breath, soul," does not appear to have been extended to connotations of visible, tangible transactions, U.S.A.

At the moment the most promising etymon seems to be in the French *chassé*, a dance step. In their book, *Jazz Dance, The Story of American Vernacular Dance*, Marshall and Jean Stearns cite 1909 usage of *Jazzbo Glide* from the memory of Perry Bradford, the song writer, and a 1911 example in print in lyrics by Bradford (1968: New York Macmillan, 104-106).

Such examples certify the use of *jazz-jazzbo* in the vocabulary of dancing and verify employment of *jazz-jazzbo* as outlined by Merriam-Garner, "Folk Adaptations: As a Minstrel or Vaudeville Term." Finally, if the hundred-year-old minstrel poster bearing the word *Jass*, said by Bruce Chapman, the Answer Man of the Mutual Broadcasting System to be in possession of a St. Louisian can be located, the fifty-year chase of the first dancing dandy to whom *chassé-beau* was applied may be terminated.

APPENDIX

The conspiratorial "they" blaming Whites for pejoratively naming jazz in Big Black's pronouncement (Elwood, p. 9) does not reflect the traditional Negro/Black view of secular music.

"Jazz: Resistance to the Diffusion of a Cultural Pattern," Morroe Berger, Columbia University, *The Journal of Negro History*, XXXII, 4, 461-494 (October, 1947) is a survey of White and Negro negation and coolness toward jazz. Acceptance of other music, especially spirituals, is noted.

"'Sinful' Songs of the Southern Negro," Experiences Collecting Secular Folk-Music, Alan Lomax, *Southwest Review*, XIX, 2, 105-131 (January 1934). "...and in Negro churches of the far South there is a stricter ban placed on the singing of non-church music than on stealing" (115).

George W. Lee, *Beale Street, Where the Blues Began*. Foreword by W. C. Handy (1934: New York). "Six months after Handy met him...and tried to coax him...to sing that song again; but the little man refused, saying, 'I's jined the church an' cut out all that stuff'" (80).

Such attitudes are voiced elsewhere in books on Negro song and jazz. Notably by blues singer T-Bone Walker, Nat Shapiro and Nat Hentoff, *Hear Me Talkin' to Ya, The Story of Jazz by the Men Who Made It* (1955: New York, Rinehart, p. 251).

"Let's face it, a lot of members of the Negro intelligentsia don't want jazz around. I don't know why." Richard Hadlock quoting John Handy, M.A. in Music, San Francisco State College, altoist, bandleader: *San Francisco Examiner*, 9 August 1964, 16/2.

John S. Farmer, *Vocabula Amatoria*. A French-English Glossary of Words, Phrases, and Allusions (1896). This work which appeared first anonymously is reprinted in facsimile as Vol. VIII, *A Dictionary of Slang and Its Analogues*, John S. Farmer and William E. Henley (1966: Hyde Park, N.Y., University Books) (Vols. II-VII of which do not appear to have reached print.)

**

**

**

Early in the rise of the style changes were rung on the word *jazz*, *Zazz* being among the forms suggested. First Victor and Columbia recordings bore the spelling *jass*. Oral tradition suggests the current orthography was substituted to defeat graffiti of small men and big boys who blocked out "J" in advertisements.

Some efforts to effect a name change are detailed by Merriam-Garner, "Euphemisms and New Words for Jazz" (390-392), which lists entries of a *Downbeat* contest. Mentioned by Ralph J. Gleason (p. 9), that has to have been the most stupid and farcical of such happenings of all time. Results were announced November 9, 1949 (Vol. 16, No. 21), eminent judges awarding one thousand dollars to a Hollywood girl for *Crewcut*! Apparently reluctant to delcare "No contest," futility was acknowledged editorially.

Contests for neologisms have not all been unproductive. *Skeet* (shooting) won a hundred dollars for a Scandinavian lady, while *scofflaw* got two hundred dollars for a Philadelphian and another in gold. In the field of popular music *hootenanny* was the result of a consensus-search (*Western Folklore*, XXII, 3, 167: July 1963; *JEMFO*, XVI, 58: Summer 1980).

Over the years the writer has detailed the circumstances of the extension of the word *jazz* to *music*--*San Francisco News Letter & Wasp*, LXXXIX, 11, 8 (17 March 1939); *Jazz, A Quarterly of American Music* (Berkeley), No. 1, 33-42 (October 1959); *Americanisms, Content and Continuum*, No. 23 (December 1968) (dittographed; in some libraries). Such service to philology was in digging out this juxtaposition in print, and reprinting it in facsimile along with an account of the circumstances by E. T. (Scoop) Gleeson, an old friend, who was on the scene in 1913. This is the earliest example of usage, *jazz/music*, cited in *A Supplement to the Oxford English Dictionary*, II (1976).

Syncopation

"Floriene Syncopated Waltz," Ernest J. Schuster (1908: Indianapolis, G. C. Williams & Company, Publisher)

"That Syncopated Boogie-Boo," S. L. Lewis and G. W. Meyer (1912: New York, G. W. Meyer Music Co.)

S. B. Charters and Leonard Kunstadt, *Jazz, A History of the New York Scene* (1962: New York, Doubleday). Chapter 6, "50 Joy Whooping Sultans of High-Speed Syncopation" (73-81). Usages, word, pp. 49, 51, 57, 81.

San Francisco to Chicago: Bert Kelly

Victor Record Review, March 7, 1917, cited in H. C. Brunn, *The Story of the Original Dixieland Jazz Band* (1963: London), 68 (1960: Louisiana State University, Baton Rouge).

Note Bert Kelly's statement, photocopy (p.15) that "Browns Band From Dixieland" was the first such to arrive in Chicago, 1916, and that "Tom and his musicians told me they had never heard the word jazz in New Orleans." To *Downbeat* (Chicago), Vol. 3, No. 8, pp. 1, 4/3 (1936) Tom Brown contributed "My Soul Longs to Give the Real Truth About Jazz." "It Was A Vulgar Word Hurlled At Our Band To Hurt Business But It Only Aroused Curiosity In Our Style Of Music." Print was polite in 1936. Brown did not know the four-letter word, 1916?

Subsequent to early activity in popular music, Bert Kelly as an entrepreneur engaged in business as The Bert Kelly Dining Room Check System, 521 Fifth Avenue, New York. He copyrighted his title in 1954 after having serviced the College Inn, Chicago, and Reisenweber's, the Astor and Pennsylvania hotels in New York, Grossinger's, and the Caribe Hilton in San Juan, P.R. Control of kitchen/service

On the Town**'Jazz Image Is
A Funky Image'****Ralph J. Gleason**

"WE SHOULD KILL JAZZ, wipe jazz out." So says Big Black, the virtuoso conga drummer who is currently leading his quintet at the Both/And on Divisadero street.

"Jazz is not the proper name for anybody's music," Big Black says and adds "It's French in origin and it means 'to copulate.'"

"The truth is that jazz as a word, is vulgar and profane and we should tear it down and then there won't be any jazz clubs, there will be music houses!"

"The jazz image is a funky image," Big Black says. "And those early musicians, they were great musicians like Charlie Parker, but they made jazz the image of the drug addict. We ought to clean this music up and destroy all that. We ought to get a coffin and have a parade and bury it!"

"Club owners hate the word 'jazz', and so do musicians. It got that name through sarcasm, through misunderstanding. When people don't understand something, they get sarcastic and the word 'jazz' is no title for this music. If we can get rid of that word, we'll have a golden image."

★ ★ ★

BIG BLACK'S ARGUMENT is only the latest in a continuing series of such by musicians over the past few years. Duke Ellington, for instance, has frequently expressed his dislike for the categorization of his music as jazz. Most of the young players today see "jazz" as a pejorative term, a four-letter word in a sense.

Actually the historical evolution of the music and of the name itself (and I don't for a moment think it will be possible to either kill or eliminate the name) has been the struggle to effectively achieve a status of dignity from a position which was, by the very definition of it, second class.

To quote Ellington again, Duke reminded the California Arts Commission a couple of years ago at one of that body's meetings at Monterey when one of the members said that jazz came from the brothers of New Orleans. "They didn't learn it there."

★ ★ ★

PERIODICALLY, OVER the years since about 1945, attempts have been made to think up a new name for this music. Down Beat once even conducted a contest for a new name. But of course it doesn't work, since the entire system is too highly developed to retract something as well established as this.

However the point that Big Black is making is that the music that he and his peers play is not a second class or lower class music rancid with the odor of the gutter, but a glorious music fully worthy to stand on the same terms as any other in the world.

Big Black's Quintet (Chet Washington, tenor; Ron Johnson, bass; Benny Parks, drums and Owen Marshall, trumpet) will be at the Both/And for the next couple of weeks and the music they play is an excellent example of the point he is making.

Writing in The San Francisco Examiner and Chronicle, Sunday, November 10, 1968, B4/1-2, Philip Elwood quotes Big Black:

"I don't care what they call any music, but we don't want our efforts identified by a word that people know has a low-brow, gutter-level connotation. They slapped that 'jazz' on the black man's music just to make sure everyone would treat it as an inferior kind of artistry."

"I am going to keep demanding that we wipe out the word 'jazz' and I will continue to take this to the highest places in the land. I want the Musicians Union to stop using the term 'jazz' and I refused to be called a 'jazz band' in the clubs where I work. Magazines will change their titles and record companies their labels before I am through. I am not now nor have I ever played music that can be identified by a four-letter word. . . . They are concerned about pornography and dirty words. They should praise my efforts to stamp out such a nefarious word as 'jazz' from public usage."

The Call Bulletin

September 3, 1938, page 3, col. 1

SAN FRANCISCO ON PARADE

By E. T. (Scoop) GLEESON

I Remember: The Birth of Jazz

Spring in a baseball training camp is all too often a season of sore arms, "charley horses" and crushed hopes.

But that of 1913, when the San Francisco Seals took up a temporary abode at Boyes Springs, in Sonoma County, was different.

For one thing Del Howard was installed as manager and the change ushered in a new spirit of enthusiasm and anticipation. For another, Art Hickman had arrived on the scene in the guise of a camp follower. He came up ostensibly to take a rest, but really to do a little fraternizing with his friends the newspaper correspondents.

It was this happy set of circumstances that launched Hickman on his career as a popular orchestra leader and marked the birth of a new syncopation in dance tunes, which soon won its way under the name of "jazz."

Became Entertainment Manager

Hickman, whose home originally was in Oakland, had spent some time in his youth, dancing with his sister, Pearl, in professional engagements. He had played trap drums and picked at a piano in one of the city's places of amusement. Then had been named entertainment manager at the Chutes Theater.

During his stay at the springs he went on several outings with the newspaper crowd. Up to Jack London's ranch at Glen Ellen, where Jack was working away on "John Barleycorn." Over to the winery and the early California landmarks at Sonoma. But mostly he turned up to sit in the sun in the bleachers when the Regulars and Yarnigans, selected from the baseball squads, put in their afternoons playing practice games. It was a pleasant and indolent way to enjoy a vacation.

Took Opportunity at Springs

Perhaps Hickman had the idea all the time and was only awaiting such an opportunity to try it out. But it was his suggestion that it might be a good plan to put on a couple of dances and relieve the tedium of the evenings. He said it wouldn't cost much and that if the management at the springs would co-operate, with room and board, he thought he could induce several musicians out of work, to come up for a vacation. That was how his first group of players was assembled. As a feature Hickman included a banjo player in his orchestra—some one said he got the notion from watching one of the Negro orchestras at Purcell's on the Barbary Coast.

Similarly the very word "jazz" itself, came into general usage at the same time. We were all seated around the dinner table at Boyes one evening and William ("Spike") Slattery, then sports editor of The Call, spoke about something being the "jazz," or the old "gin-iker fizz."

"Spike" had picked up the expression in a crap game.

Whenever one of the players rolled the dice he would shout, "Come on, the old jazz."

Playing 'Played Up'

For the next week we gave "jazz" a great play in all our stories. And when Hickman's orchestra swung into action for the evening's dances, it was natural to find it included as "the jazziest tune tooters in all the Valley of the Moon."

On one of the evenings James Woods, then manager of the Hotel St. Francis, and former Police Judge Jack Sullivan, visitors to the camp, attended the dance.

Woods was at once struck by the melody of the band.

"How long has this been going on?" he asked.

He was introduced to Hick-

man and forthwith the latter was engaged to assemble an orchestra for the St. Francis. Soon all San Francisco was dancing to the "Rose Room Fox Trot" by Art Hickman.

Long Run in N. Y.

When Florenz Ziegfeld heard of its fame he engaged it for a long season at one of his roof-shows in New York. Hickman and his players filled a Follies engagement and when Art returned to the coast it was to install a band at the Biltmore in the south.

Hickman died in San Francisco a few years ago after a long illness.

Reprinted by permission of the

San Francisco CALL-BULLETIN

and E. T. (Scoop) GLEESON

THE BULLETIN

SAN FRANCISCO CALIFORNIA

March 6, 1913, page 16, cols. 6-7

By "SCOOP" GLEESON.

COME on, there Professor, string up the big harp and give us all a tune! The Seals are down from Boyes Springs for tomorrow's first engagement with the Sox and now we'll get a round of real basehall. The squad numbers fifteen men and reached the city shortly after 10 o'clock, having departed from the Spa before the camp was awake.

Everybody has come back to the old town full of the old "jazz" and they promise to knock the fads off their feet with their playing.

What is the "jazz"? Why, it's a little of that "old life," the "gin-iker," the "pep," otherwise known as the enthusiasalun. A grain of "jazz" and you feel like going out and eating your way through Twin Peaks. It's that spirit which makes ordinary hall players step around like Lajoles and Cobbs. The Seals have it and we venture to say that everybody in the big town who has ever stopped to "pan" the San Francisco club in the past several months will be inoculated with it by the time the coming string of games is over.

"Hap" Hogan gave his men a couple of shots of "near-jazz" last season and look at what resulted—the Tigers became the most ferocious set of tossers in the league. Now the Seals have happened upon great quantities of it in the quiet valley of Sonoma and they're setting the countryside on fire.

The team which speeded into town this morning comes pretty close to representing the pick of the army. Its members have trained on ragtime and "jazz" and Manager Del Howard says there's no stopping them. Class will not be denied, and whether they are ball players or not the members of the first squad will not be wanting in spirit and determination.

For the fans' information it is sufficient to state that Del Howard while he is manager of that San Francisco club will give them a first-class run for their money. He's a real ball player, excelling in several branches of the sport—the most important of all of which is—baseball sense.

Meanwhile, keep your eye on the Seal outfit. The players are just brimming over with that old "Texas Tommy" stuff and there is a bit of the "jazz" in everything they do.

64 MUSIC

Bert Kelly Stakes Claim To Heading 1st Jazz Band In Chicago Back In '14

New York.

Editor, VARIETY:

As I conceived the idea of using the Far West slangword, "jazz," as a name for an original dance band and my original dance band and my original style of playing a dance rhythm, at the College Inn, Chicago, in 1914, it is my wish to unravel the skein of ridiculous falsehoods concocted by over-anxious writers, publishers and music critics who start with the erroneous premise that the jazz-band and jazz style of dance music were originated in New Orleans and the etymology of the word jazz could be found in New Orleans or Africa instead of in the '40ers mining-camp dancehalls of the Far West.

Regarding New Orleans, according to Louis Armstrong in his biography, "Horn of Plenty," the word "jazz" was first heard in that city when Joe (King) Oliver received a letter from Freddie Keppard of "Freddie Keppard's Creole Orchestra," with which he left New Orleans in 1911 to tour the U. S. and disbanded at Chicago in 1918.

The first Dixieland Band to come to Chicago was (Tom) "Browns Band From Dixieland" which arrived about 1916. They did not play jazz rhythm nor claim it; in fact Tom and his musicians told me they had never heard the word jazz in New Orleans.

The second Dixieland Band came later to Schiller's Cafe, a south-side dive on 30th Street in Chicago and plagiarized my idea of calling my entirely different style of instrumentation and dance rhythm a jazz band. They were neither The Original Dixieland Band or a jazz band.

I remember very distinctly that your representative, Johnny O'Connor, came regularly to The College Inn at Chicago to hear Bert Kelly's Jazz Band and no doubt must have written articles about us in VARIETY.

I have a copy of one of your 1918 editions containing a nice comment about my jazz bands

playing at The Palace Theatre in New York.

When I originated the jazz band in 1914, there were just three dance bands of any note to the music and theatrical world in America, namely: Bert Kelly's Jazz Band at The College Inn, Chicago; Earl Fuller's Orchestra at Rector's in New York; and Art Hickman's Orchestra at the St. Francis Hotel in San Francisco.

Today, hooks are filled with pictures of any white or colored musician who even owns a brass horn, a reed instrument, bass fiddle or set of drums. If he was born in New Orleans or claims that distinction and can blast or squeal loudly in a down-beat, noisy tempo, fit only for the low dives from which such monotonous types of music was conceived, in the slums of the red-light district called Storyville in New Orleans.

Posterity should have a source of accurate data on jazz to which they may refer to in the future, such as the dictionaries and encyclopedias and I hope that you will join me in debunking the New Orleans myth and expose the fraudulent claims of the fakers who boldly advertise "Jazz Concerts" and "Jazz Festivals," et cetera at which not one iota of jazz rhythm will be played by one so-called jazz band. Bert Kelly.

is an art/profession, U.S.A. A second letterhead bore the legend, "Originator of the Jazz Band and Creator of Jazz Music at Chicago 1914." At the bottom, printed,

"WARNING! Fraudulent advertising is a crime. Read expose of The New Orleans Jazz Myth, Fake Jazz Concerts and Festivals in "I Created Jazz," the exclusive TRUE JAZZ HISTORY by Bert Kelly. Published by Vanguard Press, Inc., New York."

As Vanguard is a vanity press this work does not seem to have been widely distributed outside New York. Kelly maintained an extensive correspondence with G. & C. Merriam/Webster, the writer, and others.

Kelly states he first audited the word *jazz* in Seattle at the time of the Last Great Gold Rush to the Klondike, 1896-1899. As a sexual allusion the verb/noun was familiar throughout the rough and ready West, being familiar in San Francisco when he got here in the 1900s.

James T. Maher, to whom Bert Kelly related the account of his assignment to Chicago by the managers of the Panama Pacific International Exposition (1915) has been writing on popular music and the musical stage since the 1940s. He Edited with an Introduction Alec Wilder's *American Popular Songs: The Great Innovators 1900-1950* (1972: New York, Oxford, xxxix, 536 pp.)

Art Hickman

Henry O. Osgood, *So This Is Jazz* (1926: Boston), 90.

If the Pacific Coast is looking for something to balance that ornament of the Atlantic Coast, Faneuil Hall, Cradle of Liberty, it might christen that same St. Francis Hotel the Cradle of Jazz, for the first complete modern jazz combination (played).

* * *

Esquire's Jazz Book 1944. 1943-1944: Chicago, Books, Inc., Esquire, Inc. (paper, folio 10x14), 45-48.

Edited by Paul Eduard Miller (one writer who continued to note the influence of Hickman, post Swing, and who contributed the valuable ----) Chapter V. Historical Chart of Jazz Influences.

* * *

Saturday Evening Post, March 1932, 10-11, 83-88.

James F. Gillespie with Wesley Stout, "Hot Music." ... Broadway ... Art Hickman ... 1919 ... 1920. Hickman might have become what Whiteman later became ---- the Bonanza King of the jazz gold rush. It is said that he was homesick. Earl Burnett took over his band, and it is going strong at the Los Angeles Biltmore.

* * *

1919. San Francisco *Call*, August 23, 1919. News story; band to New York to record thirty-two sides for Columbia. *Ibid.*, October 30, 1920, return to San Francisco.

1920. San Francisco *Examiner*, July 18, 1920. Sensation at Florenz Ziegfeld's New Amsterdam Roof, etc. *Ibid.*, October 30, 1920, return to St. Francis Hotel.

* * *

Benny Goodman with Irving Kolodin, *The Kingdom of Swing* (1939: New York, 171).

The innovations of Art Hickman and Paul Whiteman ----the use of arrangements and the employment, as jazz musicians, of men who could read, whose abilities were trained and cultivated ---- necessarily were revolutionary in a field previously occupied by players whose principal resource was instinct.

It may seem strange that Art Hickman should have been so little publicized and written of in a field that has been so vastly overwritten since the inception of Swing in the early 1930s. First, his sweet, smooth style has been fluffed off by schmucks as schmaltz. Secondly, Hickman passed away a few years before writings on jazz began to pour from the presses. And his sister, Pearl, a pro-

fessional dancer, embittered by an early marriage to a vaudevillian, was grievously stricken by Art's death, refusing inquiries and interviews to all writers. An In Memoriam was printed in newspapers for decades on the anniversary of this death.

Art Hickman was a likeable fellow, a leader who knew everyone in downtown San Francisco in his day. Something of a hypochondriac, he typified a range of successful San Franciscans who would not leave The City for any length of time if they could possibly help it. Florenze Ziegfeld could not understand why Hickman and his musicians declined to stay in New York for whatever money. Simply, they were decades ahead.

The ASCAP Biographical Dictionary of Composers, Authors and Publishers (1952: New York, Crowell, 2nd ed., p. 232) briefly sketches Hickman's career, noting his compositions. "Rose Room," the hardy perennial (in the colloquia of jazz) has been recorded since 1918 by White and Black dance bands. Ever danceable: the businessman's shuffle.

Born in 1886, Art Hickman died in St. Francis Hospital, January 16, 1930 (Vital Statistics, 380-465). The Final Accounting of his Estate, May 18, 1931, totaled \$153,000.00, principally in United States bonds, a considerable fortune at the lowest point of the Depression (Probate No. 54966).

After having trouble wresting Art's estate from the clutches of an attorney and the courts Pearl Hickman left San Francisco to live at Calistoga, California. She died in 1967, leaving an estate of four hundred thousand dollars (Probate 180198). After the usual bequests of Persian rugs, fur coats and bric-a-brac the estate passed to the Regents of the University of California, Berkeley. The Pearl Hickman Dramatic Arts Fund was instituted to provide loans to students "to pursue dramatic and/or singing and/or dancing educations." The last item in the inventory of the estate was royalties from ASCAP of twenty-nine thousand dollars for "Rose Room," plus a thousand for other compositions.

Chassé

Oxford English Dictionary (1933), Vol. II, sv. *chasse*: 1803, "dancing"; 1867, "a gliding step."

A Dictionary of Americanisms on Historical Principles (1951), sv. *sashay*, 1836.

American Speech, XXIX, 2, 119 (May 1954), *chassez* (1835).

Arthur Murray, *The Dance Book of Arthur Murray*. 1944: New York, 4.

The Fox Trot ... America's Most Popular Dance. The two most important movements are ... 2. The Side Step or Chasse.

* * *

Arthur Murray, *How to Become a Good Dancer*. New York: 1938, Simon & Schuster, 44.

The *chasse* (pronounced Shah-say) is the only French name I use in ballroom dancing.

* * *

Looking over covers of nineteenth century sheet music gaily decorated with military men afoot and on horseback I scanned often the legends Galop, Lancers, Chasseurs. Unfortunately, I do not now readily locate a Chasseurs nor does the word appear to be recorded in standard sources in connection with the dance, as is Galop and Lancers. Allen Dodworth, *Dancing and Its Relation to Education and Social Life* (1913: New York, Harper & Bros.: 1885, 1892, 1888, 1894), records a "Figure," No. 150, *Les Chasseurs* (p. 228), and directions to Chasse (p. 112). Chapter XVI, "Cotillion or German," details no less than 250 "figures," each with a specific name! (pp. 145-263).

Downbeat (Chicago), Vol. 25, No. 11, 10/1-2 (May 29, 1958). Story of poster mentioned by Bruce Chapman, Answer Man. Chapman corresponded with H. L. Mencken, C. D. Prince, and others, but as such material was of value to collectors it, along with a photocopy of the alleged one-hundred-year-old poster on which the word *jass* is said to have been printed, filched from his files.

Miscellany

In this scenario allusions have been made to the linguistic basis of jazz music.

The Record Changer (Fairfax, Virginia), April 1944 monthly to February 1945, with follow-ups April and August 1945, printed "The Anthropologist Looks at Jazz" by Ernest Borneman, the famed German, U. S., Canadian, UNESCO/Parisian, German (1980), a man of high talents and pursuits in several fields, including jazz performance. This sequence may be the first important examination of

jazz, the April 1944 number specifically and in detail relating African linguistics to jazz music. Rephrased, Borneman's ideas are outlined, Nat Hentoff and Albert J. McCarthy, Editors, *JAZZ* (1959: New York, Rinehart, pp. 1-20), "The Roots of Jazz."

* * * * *

In the mid-1960s I talked with an official of the New Orleans Jazz Club in San Francisco's bastion of New Orleans music, Turk Murphy's "Earthquake McGoon's." He asked if the club might booklet my article, "Jazz" (1958), for sale to help fund their displays. Idea okeh, but kayoed by the Directors. Integration was second-lining in that decade. And Tourism/New Orleans was beginning to identify with Jazz, finally raising a monument to Louis Armstrong to cement the assumed origin of the word there to the city.


* * * * *

From Richard G. Holbrook, 4876 Hornet Drive, Prescott, Arizona 86301, a letter dated April 17, 1980, on the eve of mailing this manuscript.

Checking Cal Stewart's "Uncle Josh in Society," Victor 16415-A (p.10), from which I first collected jazz/dance in 1960, several recordophiles across the country have failed to audit the word jazz on about five different labels and about ten different versions of Stewart/Uncle Josh/Society. "Uncle Josh in Society" was recorded by Victor in at least four versions. The thought now is that my example of usage was waxed in 1919 to modernize the humor synchronically to the rising popularity of jazz. Cal Stewart passed December 7, 1919, breathless perhaps from hustling varied versions of "In Society."

However, Stearns's *American Vernacular Dance* examples of "Jazzbo Glide," 1909 and 1911 (p. 7), evidence association of jazz/dance. And from oral tradition Merriam-Garner cite several dancers of renown nicknamed Jasbo/Jaz during the past century (*Ethnomusicology*, XII, 373-381).

--San Francisco, Cal.



AFRO-AMERICAN GOSPEL QUARTETS: AN ANNOTATED BIBLIOGRAPHY
AND LP DISCOGRAPHY OF PRE-WAR RECORDINGS

by Kip Lornell

The history and evolution of Afro-American gospel quartets in the United States has been poorly investigated and documented, especially compared to other types of indigenous music such as blues or string bands. Students and scholars of American music have only recently shown any genuine interest in this remarkable rich and varied heritage. In many ways, the state of gospel quartet research parallels the "blues revival" of twenty years ago, with reissues just beginning to reach the market place and a few field workers uncovering the great quartet singers from the past.

The purpose of this two-fold document is, of course, to serve those interested in learning more about Afro-American gospel quartets. The bibliography, despite the long standing general interest in Black religious music, is surprisingly brief, and the discography, considering how many outstanding quartet sides were made during the 1920s and 1930s, is even more of a surprise. These two resource tools, however, are only a start in a field which is certain to draw more scholarly and popular attention over the next few years.

An Annotated Bibliography of Afro-American Gospel Quartets

Beckman, Jeff. "The Larks," Big Town Review, Vol. 1, No. 3, July-August 1972, pp. 34-39. This article concentrates on secular vocal groups from the 1950s, however, there is a substantial amount of information about the groups leader, Thurman Ruth, and his involvement during the 1930s and 1940s with the Selah Jubilee Singers.

Eagle, Bob. "I Feel The Spirit, Part One," Crazy Music, No. 11, December 1977, pp. 11-15. Eagle provides a capsule history of the Spirit of Memphis quartet from their roots in the 1930s through 1973.

Godrich, John and Robert Dixon. Blues and Gospel Records: 1902-1942 (London: Storyville Publications and Co., 1969). This work contains a comprehensive listing of Afro-American gospel quartet recordings made between 1902 and 1942.

Goldstein, Alvin H. "An Institution On the Air For The Past 11 Years," St. Louis Post-Dispatch, December 9, 194?. A brief account of the history of the Southernaires, one of the more influential quartets from the late 1930s. The article includes information on their repertoire, personal background and their experience broadcasting over the N.B. C. radio network.

Grendysa, Peter. "Atlantic's Gospel Series," Record Exchanger, Vol. 4, No. 3, p. 21. An overview of the Atlantic Record Company's 3,000 release series which included many gospel quartet recordings.

Grendysa, Peter. "Lander Coleman and the Coleman Brothers," Goldmine, May, 1979, pp. 30-32. A brief history of the Coleman Brothers Quartet which was active during the late 1940s and early 1950s; includes a discography.

Grendysa, Peter, Moonigan, George, and Whitesall, Rick. "The Golden Gate Quartet," Record Exchanger, Vol. 5, No. 1, pp. 5-9. A lengthy article on one of the most significant gospel quartets from the 1930s and 1940s; includes a photo and discography.

Groia, Phillip. They All Sang On The Corner (Setauket, New York: Edmond Publishing, 1974). Chapter Two contains some information on gospel quartets active in New York City during the 1940s and 1950s.

Heilbut, Anthony. The Gospel Sound: Good News and Bad Times (New York: Simon and Schuster, 1971). This book contains numerous references to many gospel quartets, and pages 76-83 contains an outline of the evolution of quartets.

Lornell, Kip. "Memphis Gospel Quartets: 1920-1940." Unpublished paper read before the Tennessee Folklore Society, November 1980. Lornell gives background information on the history of gospel quartet singing and provides a more detailed account of quartet activity in Memphis between 1920 and 1940.

———. "Tidewater Blues" (Ferrum, Virginia: BRI Records, p. 4). A short overview of the significant gospel quartets active in and around Norfolk, Virginia during the 1920s and 1930s.

Millar, Bill. The Drifters: The Rise and Fall of the Black Vocal Group (New York: Macmillan Company, 1971). Chapter One covers the religious roots of Black vocal music and includes some information on gospel quartets, primarily those from the 1940s and 1950s.

Raichelson, Richard. Black Religious Folksong: A Study in Generic and Social Change (Philadelphia, 1974: Unpublished Ph.D. Dissertation, University of Pennsylvania), pp. 235-244. Raichelson briefly delineates the emergence of gospel quartets during the 1890s and gives some background on the more popular quartets from the 1920s.

Reagon, Bernice. "Praise Ye The Lord," Notes On The Arts, March/April 1980, pp. 4-5. A short article on a current gospel quartet, the Sons of Grace, based in Washington, D. C.

Ricks, George. Some Aspects of the Religious Music of the United States Negro: An Ethnomusicological Study with Special Emphasis on the Gospel Tradition (New York: Arno Press, 1977). Ricks study, a facsimile reprint of his 1960 dissertation from Northwestern University, includes a description of jubilee style quartet singing (pp. 129-131), the roots of quartets from the Fisk Jubilee Singers (pp. 72-77) and a musicological analysis of the jubilee quartet style (pp. 207-221).

Rubman, Kerril. "From 'Jubilee' to 'Gospel' in Black Male Quartet Singing" (Chapel Hill, 1980: Unpublished M. A. Thesis, University of North Carolina). This work is an encapsulation of the history of religious quartet singing, from the early jubilee style to the more recent gospel-oriented groups. Special emphasis is placed on the Swan Silvertones, a contemporary quartet.

Schuller, Tim. "The 'Johnny Two-Voice' Story: Johnnie Morisette" Living Blues No. 49, Winter 1980-1981, pp. 21-22. This article is primarily concerned with Morisette the blues singer, but these two pages deal with his career in Mobile, Alabama as a gospel quartet singer during the early 1950s.

Seroff, Douglas. "The Four Great Wonders" (Seroff Record Auction, June 1979), p. 4. A brief historical and bibliographical article on this Mid-South quartet which was active during the 1920s and 1930s.

———. "The Death of Buddy Butts-A Forgotten Legend of Black Music" (Seroff Record Auction, June, 1979), p. 5. A concise article on Butts, tenor singer for the Norfolk Jubilee Quartet, based on a 1922 Norfolk Journal and Guide newspaper article.

———. "The C. I. O. Singers Celebrate a 50th Anniversary" (Seroff Record Auction, November 1979), pp. 51-53. Seroff covers the history of this Bessemer, Alabama based group; includes excerpts from interviews with two members of the group.

———. "Charles Bridges," Goldmine, February, 1980, pp. 14-17. A biographical sketch of Bridges, who performed with such notable groups as the Birmingham Jubilee and Famous Blue Jay Singers. Seroff uses extensive quotes taken from personal interviews and includes a Bridges discography.

———. "Sing Me That Song Again: An Interview With Lewis Herring," Blues Unlimited Number 139, Autumn 1980, pp. 24-26. A brief article and interview with Mr. Herring, an original member of Mitchell's Christian Singers, one of the leading quartets from North Carolina during the 1930s and 1940s.

———. "Time, Harmony and Articulation-The Old Time Gospel Quartet Contest," Unpublished paper read before the Black Music Research Conference at Fisk University, February, 1980. This paper examines the form and sociological significance of gospel quartet contests held during the 1920s and 1930s and uses extensive quotes from interviews with several quartet singers.

———. "Willie Johnson (1913-1980)" (Seroff Record Auction, July 1980) pp. 48-49. An obituary for Johnson, one of the original members of the Golden Gate Quartet.

———. "An Obituary for William Johnson," Goldmine, October, 1980, p. 20. A short biography and obituary for Johnson.

———. Birmingham Quartet Scrapbook (Birmingham, Alabama: 1980). This 20-page booklet contains much information about gospel quartet singing around Jefferson County, Alabama from World War I to the present and includes photographs.

———. "Birmingham Quartet Anthology" (Stockholm: Clanka Lanka Records, 1980). The lengthy notes for this long playing record include detailed biographical and historical information on quartets active around Birmingham, Alabama from 1920 through the 1950s.

Walsh, James. "Polk Miller and His 'Old South' Quartet," Hobbies, January, 1960, pp. 34-37. Polk Miller lead one of the first Afro-American quartets to record and Walsh succinctly recounts what is known of this Richmond, Virginia based group.

Author unknown. "Original Five Blind Boys of Mississippi," R and B Magazine Fall, 1971, pp. 10-12. This discography gives a comprehensive listing of the recordings made by this group between 1946 and 1965.

(Special thanks to the following people who helped in various ways with this bibliography: Cheryl and David Evans, Dr. Efrim Fruchtmann, Ray Funk, Gary Le Gallant, Kerril Rubman and Doug Seroff.)

A DISCOGRAPHY OF PRE-WAR GOSPEL QUARTETS ON LONG PLAYING RECORDS

Alphabetical Four

"Precious Lord, Hold My Hand" (64444-A) Decca 7546,
New York, New York (16 Aug. 1938) JEMF-108

Bessemer Sunset Four

"Ham And Eggs" (BIRM-778) Vocalion 1260,
Birmingham, Alabama (19 Dec. 1928) Clanka-Lanka 144001/002

"A Climbing Jacob's Ladder" (ATL-6692) Vocalion 1639,
Atlanta, Georgia (Nov. 1930) Clanka-Lanka 144001/002

Birmingham Jubilee Singers

"He Took My Sins Away" (142098) Columbia 14140,
Atlanta, Georgia (23 April 1926) Clanka-Lanka 144001/002

"Birmingham Boys" (142123) Columbia 14154,
Atlanta, Georgia (23 April 1926) Clanka-Lanka 144001/002

"God Is Love" (144299) Columbia 14515,
New York, New York (22 June 1927) Clanka-Lanka 144001/002

"I Heard The Preachin' Of The Elders" (144381) Columbia 14345,
New York, New York (22 June 1927) JEMF-108

"He Died On Calvary" (144383) Columbia 14467,
New York, New York (22 June 1927) Clanka-Lanka 144001/002

"Eliza" (146973) Columbia 14357,
New York, New York (10 Sept. 1928) Clanka-Lanka 144001/002

Cornfed Four

"Waitin' At The Gate" (404528) Okeh 8841,
New York, New York (6 Nov. 1930) JEMF-108

Dinwiddie Colored Quartet

"Down On The Old Camp Ground" (1714) Victor 1714,
New York, New York (29 Oct. 1902) Library of Congress

"Gabriel's Trumpet" (1725) Victor 1725,
New York, New York (31 Oct. 1902) VJM VLP-2

Dixie Hummingbirds

"When The Gates Swing Open" (66616) Decca 7645,
New York, New York (19 Sept. 1939) MCA 3536 (Japan)

"Moving Up That Shining Way" (66631) Decca 7677,
New York, New York (19 Sept. 1939) MCA 3536 (Japan)

Dunham Jazz/Jubilee Singers

"Holy Is My Name" (14238)	Gennett 6625,
Richmond, Indiana (5 Sept. 1928)	Clanka-Lanka 144001/002
"My Mama's Baby Child" (150550)	Columbia 14583,
New York, New York (29 May 1930)	Clanka-Lanka 144001/002
"I Dreamed Of The Judgement Morning" (150552)	Columbia 14540,
New York, New York (29 May 1930)	Clanka-Lanka 144001/002
"Who Stole The Lock?" (151579)	Columbia 14609,
New York, New York (2 June 1931)	Clanka-Lanka 144001/002

Evening Four

"Oh Link, Oh Link" (07086)	Bluebird B6871,
Charlotte, North Carolina (16 Feb. 1937)	Nugrape CBR 002

Excelsior Quartet

"Kitchen Mechanic Blues" (70568)	Okeh 4481,
New York, New York (22 March 1922)	Saydisc SDX 8
"Jelly Roll Blues"	Okeh 4481,
New York, New York (22 March 1922)	Saydisc SDX 8

Famous Blue Jay Singers of Birmingham

"Clanka Lanka (Sleep On Mother)" (L-1230)	Paramount 13119,
Grafton, Wisconsin (Jan. 1932)	Clanka-Lanka 144001/002
"I'm Leaning On The Lord" (L-1231)	Paramount 13119,
Grafton, Wisconsin (Jan. 1932)	Clanka-Lanka 144001/002
"Brother Jonah" (L-1263)	Paramount 13139,
Grafton, Wisconsin (Jan. 1932)	Clanka-Lanka 144001/002

Four Great Wonders

"Have You Any Time For Jesus?" (054558)	Bluebird B8650,
Atlanta, Georgia (8 Oct. 1940)	Clanka-Lanka 144001/002
"He'll Understand" (054559)	Bluebird B8650,
Atlanta, Georgia (8 Oct. 1940)	Clanka-Lanka 144001/002

Golden Eagle Gospel Singers

"He's My Rock" (93015)	Decca 7787,
Chicago, Illinois (4 June 1940)	Nugrape CBR 002
"March, Children, March" (93016)	Decca 7787,
Chicago, Illinois (4 June 1940)	Nugrape CBR 002

Golden Leaf Quartet

"I Wouldn't Mind Dying" (BIRM-815)	Brunswick 7050,
Birmingham, Alabama (Dec. 1928)	Clanka-Lanka 144001/002
"Sleep, Baby, Sleep" (ATL-959)	Brunswick 7150,
Atlanta, Georgia (March 1930)	Clanka-Lanka 144001/002

Heavenly Gospel Singers

"The Beautiful City" (94344)	Bluebird B6073,
Atlanta, Georgia (7 Aug. 1935)	Nugrape CBR 002
"The Prodigal Son" (94346)	Bluebird B6168,
Atlanta, Georgia (7 Aug. 1935)	RCA RA 5710 (Japan)
"I'm Living Humble" (94347)	Bluebird B6168,
Atlanta, Georgia (7 Aug. 1935)	Nugrape CBR 002
"This Old World Is In A Bad Condition" (011961)	Bluebird B7301,
Charlotte, North Carolina (4 Aug. 1937)	JEMF-108
"Somewhere To Lay My Head" (026993)	Bluebird B7953,
Rock Hill, South Carolina (26 Sept. 1938)	RCA RA 5710 (Japan)

Mitchell's Christian Singers

"What More Can My Jesus Do?"	No 78 Issue
New York, New York (24 Dec. 1938)	Vanguard VRS8529
"Mother Died A-Shoutin'"	No 78 Issue
New York, New York (24 Dec. 1938)	Vanguard VRS8529

Monarch Jazz/Jubilee Quartet of Norfolk

"Whats The Matter Now?" (403130)	Okeh 8736,
Richmond, Virginia (16 Oct. 1929)	New World NW290
"Pleading Blues" (403133)	Okeh 8931,
Richmond, Virginia (15 Oct. 1929)	BRI 006

Norfolk Jazz Quartet

"Swinging The Blues" (62383)	Decca 7333,
New York, New York (14 July 1937)	JEMF-108

Norfolk Jubilee/Jazz Quartet*

"I'd Feel Much Better" (66186)	Decca 7808,
New York, New York (23 Aug. 1939)	BRI 006

Ravizee Singers

"Hide Me" (B-33)	ARC 7-08-67,
Birmingham, Alabama (26 March 1937)	Clanka-Lanka 144001/002
"I'm Thinking Of A City" (B-35)	ARC 7-07-58,
Birmingham, Alabama (26 March 1937)	Clanka-Lanka 144001/002
"You'll Need My Saviour Too" (B-36)	ARC 7-07-58,
Birmingham, Alabama (26 March 1937)	Clanka-Lanka 144001/002
"He's All And All" (B-41)	ARC 7-08-67,
Birmingham, Alabama (26 March 1937)	Clanka-Lanka 144001/002

Selah Jubilee Singers

"Royal Telephone" (65500)	Decca 7607,
New York, New York (28 April 1939)	MCA 3536 (Japan)
"I Want Jesus To Walk Around My Bedside" (65504)	Decca 7607,
New York, New York (28 April 1939)	JEMF-108 and MCA 3536 (Japan)

Virginia Female Singers

"Lover Of The Lord" (70157)	Okeh 4430,
New York, New York (13 Sept. 1921)	JEMF-108

Wiseman Sextette

"I Couldn't Hear Nobody Pray" (6062)	Paramount 12078,
New York, New York (July 1923)	JEMF-108

* -Released as The Virginia Four

The author wishes to acknowledge Blues and Gospel Records 1902-1942 (London: Storyville Press) 1969, by Godrich and Dixon, as the primary source for the material found in this discography.

--Memphis State University
Memphis, Tennessee

CLARE LEIGHTON

By Archie Green

Some years ago, while visiting Wayland D. Hand at home in Venice, California, I observed several framed prints by Clare Leighton--each touching a folk theme, each textured dramatically in black/white. Professor Hand indicated that they were part of a group of twenty-four wood engravings which had been commissioned by the Duke University Press for *The Frank C. Brown Collection of North Carolina Folklore* (1952-1964). This seven-volume gathering remains a monument to a tireless collector, a superb editorial crew, and many patient Tar Heels who shared treasures, for decades, with a persistent band of folklorists. Hand had purchased ten original Leighton prints from the artist, marking the completion of his own responsibilities for the set's two concluding volumes, "Popular Beliefs and Superstitions." Newman Ivey White, general editor of the Brown collection, noted in 1948 that Duke had engaged Leighton "to provide a series of wood engravings which would present an artist's interpretation, not so much of the folklore itself as of the land, the people, and the customs out of which [the folklore] grew."

In this Graphics feature I shall explore a gifted engraver's attention to folk material. Clare Veronica Hope Leighton was born in London, England, in 1899. Her parents, urban and urbane, wrote fiction regularly for the *Daily Mail*. Additionally, her father Robert focused on adventure books for boys, while her mother Marie Connor penned many stories of melodrama and mystery. After their deaths, daughter Clare recalled her mother's foibles in an entertaining memoir, *Tempestuous Petticoat* (1948). Following the first World War, Leighton studied art at London University's Slade School. Out of school, she slowly began to exhibit her art, including some serene prints of English rural ways. We can enter Leighton's early realm--pastoral landscape as well as attitudes of intellectuals toward rurality--if we know that she was a friend of Vera Brittain and Winifred Holtby, and have read their writings.

I have been especially eager to find a window revealing Clare Leighton's interest in the folk. Were any of her relatives or teachers members of the Folk-Lore or Folk-Song Societies, or did she absorb such concerns by osmosis? A ready answer eludes me, but I have glimpsed Clare, turning to country woodcuts, through the

personal accounts of two friends. Vera Brittain had been engaged to Clare's brother Roland, who was killed in France early in the war. We feel this loss by reading Brittain's troubled *Testament of Youth*, and also learn from it something of Leighton's youth. Vera, a war-time nurse, met Winifred Holtby, who had served as a WAAC, at Oxford after the war. Out of school, they asked Clare to join them in a modest London flat.

From Winifred Holtby's letters to a companion in Pretoria, South Africa, I select these lines: Clare, studying at the Slade School, rebels against "pretty-pretty" norms by emulating the modernist artist Augustus John (4/10/21). While Clare paints Winifred's portrait, "she quotes yards of W. H. Davis and other modern poets of the countryside, and whistles like a blackbird" (1/15/22). The trio plans an Easter fortnight in the Chiltern Hills, where Clare "will draw cows and sheep, and other beasts in which her soul delights" (2/?/23). Winifred and Clare suggest to a publisher a joint book (verses by W, woodcuts by C) on "Astonishing Animals" (2/12/23). Clare designs a hay-cart for the picture wrapper (dust jacket) of Winifred's first novel, *Alderby Wold* (4/8/23). Vera and Winifred write as Clare paints at Whipsnade. "It is a small village, 800 feet up in the Chilterns. The country here is just the sort that people call typically English. There are downs and meadows and little copses full of violets and wood anemones and primroses. The villages have real thatched cottages" (4/14/23). Winifred plans a trip to South Africa (where she helps black workers form trade unions) but does not think that Clare, presently, ought "to strike fresh trails. Her woodcuts are being exhibited" (3/30/25). Clare who has taught at St. Monica's, with Vera and Winifred, rejects teaching to focus on art. Clare, "a town girl," is capturing "the scent and feel and texture of the English countryside." If she left England now "she could not draw her Wiltshire labourers or Berkshire hop-kilns" (4/15/25).

I leave these letter fragments aware that I have neglected the exciting large world of high culture and left/liberal politics which enveloped these three friends. Alone, in pairs, and together, they enjoyed the Russian Ballet, campaigned on behalf of female candidates for Parliament, attended rallies for the League of

Nations, listened to Hyde Park radicals, and went to tea with Lady Rhondda, editor of *Time and Tide*, an influential weekly review. Holtby and Brittain wrote for this vital paper; they pulled Leighton to its fold. However, we remember Leighton today not because of her earnest friends and their shining literary circle, but because she had the desire and skill to capture rustic hop-kilns and hay-carts in black and white.

In 1929 Leighton illustrated a limited edition of Hardy's *The Return of the Native*, her first major book assignment. In 1932 she hand lettered and illustrated *The Musical Box*, a children's fairy tale of her own creation. During this same year, Studio Publications issued as part of a "How To Do It" series her *Wood-Engraving and Woodcuts*. This attractive manual included close photos of the artist at work, using cutting tools, and printing blocks. In 1933, Longmans published Leighton's most beautifully designed book, *The Farmer's Year, A Calendar of English Husbandry*. This work (31 x 39 cm.) held twelve full prints for January "Lambing" through December "The Fat Stock Market." Each large illustration set off a prose vignette touching an occupational event. Decorative initial letters headed the twelve "chapters"; several concluded with ornamental tailpieces. Today, *The Farmer's Year* is found mainly in special- or rare-book library rooms. I urged students of folklore to search for it, not only because of attention to rural culture, but for its quality as a finely crafted object.

Well before Leighton's books reached the United States, her work became known to American readers. *Forum* magazine reproduced four cuts of "British Yeomanry" in 1926; four "Scenes in Toulon," 1927; four cuts within a short travel account by the artist from "Yugoslavia," 1928; six woodcuts from Canada, "Lumberjacks," 1931. Additional prints appeared in *Forum* during 1932-33-34-35. Leighton entered "Hop Pickers" to win first prize at the Chicago Art Institute's International Engravers Exhibit (1930), and, in the following Spring, Hooper Bookshop in New York exhibited a set of her original prints from various books.

I shall not attempt here to detail all of Leighton's achievements, nor to list all her works. To round out her story briefly: She came to the United States in 1939, traveled widely, taught at Goucher College and Duke University, and in 1954 built a modern studio/home at Woodbury, Connecticut. Continuing to illustrate her own books as well as those of others, she also composed designs used for Steuben glass and Wedgewood china. From industrial design she moved to church art with stained glass windows at St. Paul's in Worcester, Massachusetts, and a chapel mosaic at the Convent of the Holy Family of Nazareth in Monroe, Connecticut. Active as an artist for a half-century,

Clare Leighton created hundreds of woodcuts documenting folk customs in England and the United States. Today, we employ the term *folklife* to mark her concerns, but I am unaware of any article in a folklore journal on Leighton's contribution; my commentary here represents a start.

The earliest serious criticism of Leighton's woodcuts, which I have read, is Hilaire Belloc's in *The London Mercury* (August, 1925). Upon a chance discovery, "like a draught of good cold water on a hot day in the hills," he praised her mimetic honesty, detailed exactitude, and emotional power. Best of all, he placed her in "the great tradition of the English woodcut." One of his Leighton favorites, "The Calf Auction," evokes for me the pleasure I find today in this event at a Texas county fair.

A second critic H. N. Brailsford noted, in 1929, that Clare Leighton's strong illustrations for *The Return of the Native* were "worthy of Hardy's magic." By contrast those for Thornton Wilder's *The Bridge of San Luis Rey* were "lighter in tone, and more open in texture." This distinction makes even better sense now than when first uttered, for Hardy towers over Wilder. Leighton, in her tasks, clearly sensed the unequal relationship of these two writers. Further, Brailsford noted that in her illustrations "the Peruvian skies have none of the brooding tragedy of Dorset." I take this comparison to be more a metaphor than a weather report.

Clare Leighton came to Hardy's peasants on Egdon Heath knowing them to constitute a folk society whose members belonged to the Wessex heather. I do not imply that our clinical term *folk society* was available either to Hardy or Leighton. He observed the folk directly in everyday life, and felt their joys or sorrows in his bones. She came to an appreciation of furze cutters and hay makers, like many genteel youngsters, through constant reading or special visits to the verdant countryside. English women of Clare Leighton's station absorbed cultural notions of the yeomanry's organic relationship to the soil in the same manner that many educated Americans viewed Appalachian mountaineers as Jeffersonian exemplars—proud and free.

In 1937, Macmillan issued *Country Matters*, written and engraved by Clare Leighton, holding seventy-two woodcuts. The author's preface posed issues of constant concern to folklorists: are rural traditions to be seen only through a romantic lens? Does the alternate lens of realism demand attention only to modernity's largess? Leighton clearly did not see her book as an obituary for country practices, but used it to comment on the countryside invaded by tractor and radio, and the folk's consequent balance between retention and modification of old ways. I reproduce the engraving "Chair Bodgers" to represent one of the oldest skills which she encountered. Her bodgers chopped beechwood, in front of their thatched tent-like "shop" in the forest, preparatory to making chairs by hand. Today, in



WATER MILLS AND MILLERS



IT WENT BACK to the days of early childhood, this magic surrounding water mills and millers. It ran through familiar nursery rhymes and brought a gasp of wonder to the city-bred child as she heard for the first time, in an English village, the growl of the wooden wheel. "There was a jolly miller and he lived by himself . . ." The child ran from her grandmother's side and stumbled in a puddle. Her coat was ochred with mud, but even the certainty of a beating could not destroy her excitement.

"As the wheel went round he . . ." The roar of the water drowned the remembrance now of all nursery rhymes, all childhood dances. At the corner of the lane the form of the mill appeared austere against lush water meadows, the severity of its outline softened by the curves of a blossoming pear tree. Into the swirl of water dropped the little white petals, blown down by the breeze. They dropped into the dark swirling waters and were swept round and round until they disappeared from sight in the white foam at the foot of the fall. The child stood by the millpond, and magic enfolded her.

"One hand in the hopper and the other in . . ." But where was the miller? She looked from the pond to the far end of the mill itself, past the water meadows that lay golden with kingcups, past the blossoming pear tree. And now, above the roar of the waters, she could hear other sounds: the crunch of wagon wheels upon a gravel road, the whine of an unoiled pulley, the low gruff murmur of men talking.

"Oh, Sandy he belongs to the mill,
And the mill belongs to Sandy still."

COTTON

power of truth. And, thinking of cotton, I see again "white gold" heaped upon the porch of a Negro shack, or "bumblebee" cotton against the red earth of North Carolina. I see a clump of pickers resting on the side of the main road near Bremen, Georgia, and the shadow of a telegraph pole throws a band of brilliant blue across the surface of the three great baskets of picked cotton. I hear the drone of the gang as it sings its way along relentlessly shadeless rows. I search for boll weevils and cotton worms, and with the pickers I share the fear of hurricanes in the lowlands of the Atlantic seaboard. I look upon gins and bales and bagging and ties, and watch colored babies playing among the cotton in the waiting wagons. All these I know, all these and the patient figures that chop cotton through the heat of the day. And, knowing these, I know too that I have seen the truth; for I have seen man in servitude to a growing plant.





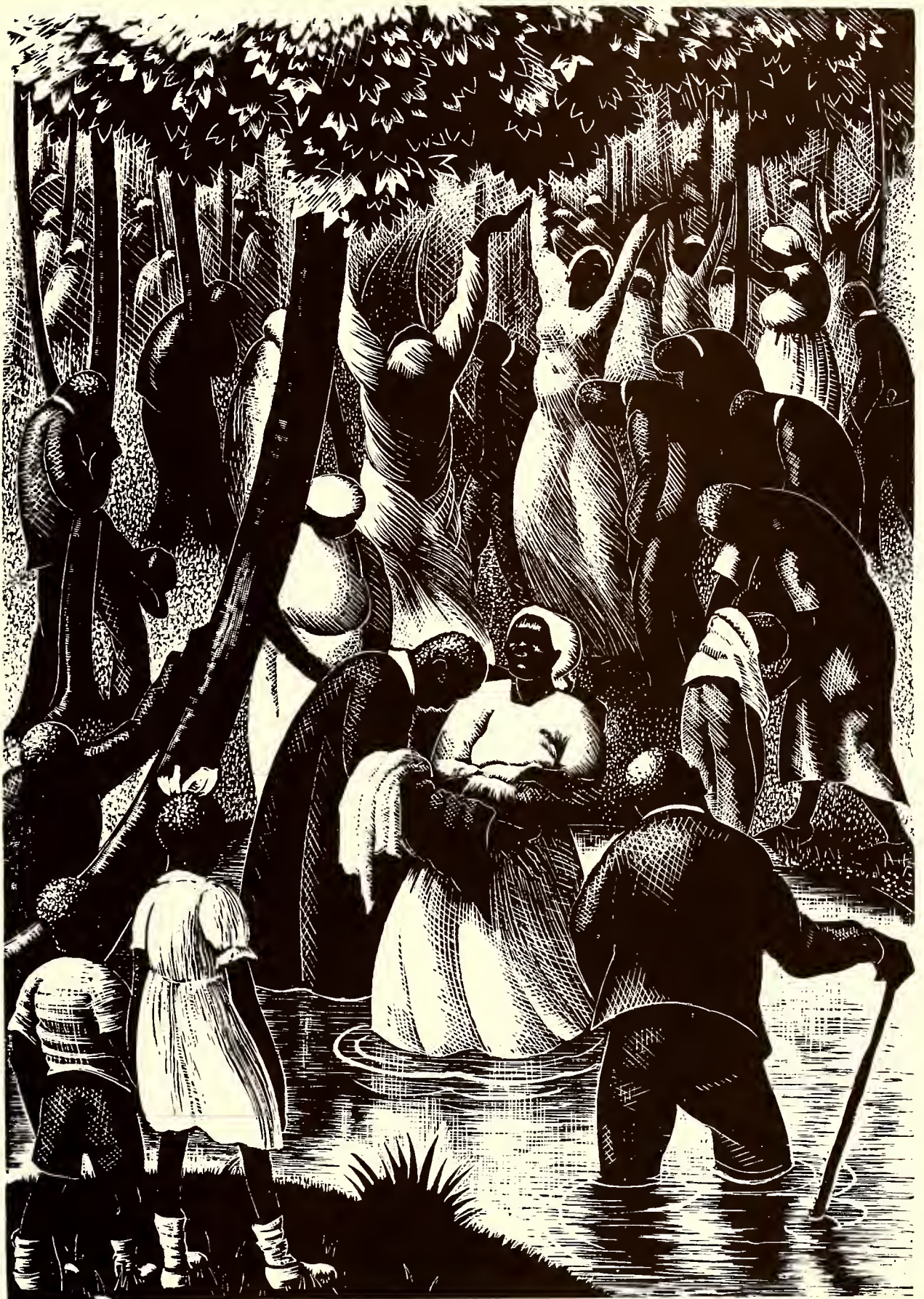
The Blessing of the Fleet

The town has been in a state of flutter for some time. Along the edge of the shore, in every boat yard and dock, the draggers and line trawlers are being cleaned and painted. *Sea Fox*, *Queen Mary*, *Judy* and *Tony*, *Johnny Boy*, *Cap'n Bill* and *Papa Joe*: scores of little newly painted fishing boats gleam and sparkle in the late June sun.

Inside the gray, shingled houses of the Portuguese fishermen the women work, getting ready the flags and pennants for the boats: stripes of white, blue, orange, green and red; checked flags; pennants bright with triangles and bands of shouting color.

When you walk along the streets of Provincetown you can







American universities, we offer advanced courses in folklife, regional ethnology, and vernacular culture, while graduate students petition endowments to fund films about chairmakers. Hence, it pleases me to note Leighton's early and genuine attention to rural crafts and customs.

I have not encountered any criticism of Leighton's art from a "proletarian" perspective. Surely, some radical peers judged her work deficient in that her rural artisans were neither abject and emaciated, nor verbal and defiant. In the mid-1930s, when she readied *Country Matters* for press, American "socially conscious" partisans offered biting prints of southern sharecroppers or dust bowl refugees. I do not believe that Leighton's folk should have been limed like characters in *Tobacco Road* or *The Grapes of Wrath*. Nor do I intend to mark her on a scale right to left, or passivity to militancy. I do suggest, however, that we can see her chair bodgers as kin to William Gropper's sweatshop tailors or Ben Shahn's coal diggers. We need to penetrate both serenity and anger in art if we are to search the largest meanings in visual depictions of the folk.

The Boston Public Library, during 1978, exhibited a group of Clare Leighton's prints which revealed a consistency in style and subject matter over many decades of work. Here, I reproduce but a handful of book illustrations to point up her special interest in folklore. *Southern Harvest* (1942) served as Leighton's first major report to new friends and neighbors in the United States. Technically, it was classified as a book of travel description; we can now see it as a popular ethnography of folklife in the American South. From this book I reproduce two full pages: a flowered initial letter; a cotton-boll tailpiece. This pair shows clarity in type face, balance in design, and complementarity between reporting and woodcut. Beyond artistic quality, each fragment of text reveals something of Leighton's acquisition of knowledge about folklore.

As a city bred child visiting her grandmother's village, Clare Leighton had heard the growl of a wooden mill wheel. This sound she associated with nursery rhymes and folksongs long familiar to well-raised London children. Upon finding an old water mill in the mountains of North Carolina, she recalled in *Southern Harvest*, the mills of her early life in England, as well as their songs and magic. Such memories served more than nostalgia's purpose, for "transplanted to America, I sought barns and harvests, that I might with more ease put roots down." In such personal statements we learn that Leighton perceived American folk habits and themes as part of her own adjustment to the new country of her adoption. The cotton-boll tailpiece from *Southern Harvest* represents Clare Leighton's meticulous artistry with flowers, seeds, and fruit. Her text is valuable, for it reveals interest in folk speech ("bumblebee

cotton") and folksong ("I hear the drone of the gang as it sings its way along relentlessly shadeless rows"). Most important is her deep wisdom: "I have seen man in servitude to a growing plant."

After residence in Baltimore, 1940, and Chapel Hill, 1942, Leighton moved north. While living at Wellfleet, Cape Cod, for many summers, she wrote and designed *Where Land Meets Sea* (1954), a cornucopia of sea grasses and sea harvesters. For the *American Artist* (February, 1935) she described, technically, "How I Made My Book," and included illustrations of "The Shipwreck" from first rough pencil sketch through final woodcut. Her article balanced an account of imaginative impulse with a report on tedious labor in engraving endgrain boxwood blocks. I reproduce from this Cape Cod report, by a self-styled "onlooker," "The Blessing of the Fleet," a scene in Provincetown on the last Sunday in June, St. John's eve. This illustration of fluttering pennants indicates that Leighton's views of folklife extended from craft skill to sacred celebration, from childhood rhymes to ancient rituals linking Old World to New.

In 1958, the Indiana University Press published Marie Campbell's *Tales from the Cloud Walking Country*--fairy tales gathered in eastern Kentucky, where Campbell served as a settlement school teacher, beginning in 1926. Caney Creek in Knott County, and Gander in Letcher County, remote at that time, helped a young teacher find the kinds of wonder stories which, a century before, had intrigued Jacob and Wilhelm Grimm. Campbell taught in Kentucky for more than a decade before carrying her findings to Indiana University, where Stith Thompson encouraged her both in graduate work and the publication of *Cloud Walking Country*. For this book Leighton provided six charming portrait illustrations--one for each chapter's narrator. Aunt Lisbeth Fields was "upwards of eighty" in 1930; she gave Marie Campbell her richest folklore gift. In this reproduction, Leighton shows Aunt Lisbeth bringing two children to the Gander school. The bird/flower theme which sets off the portrait represents one of her tales, "The Flower of Dew" ("Yorinda and Yoringel," Grimm 69).

To conclude this introduction to Clare Leighton's work, I reproduce two pages from *The Frank C. Brown Collection of North Carolina Folklore*: "The Baptizing," Volume I, page 226; "All Day Singing," Volume II, frontispiece. Obviously, I have not selected items of craft specificity (for example, "Sorghum Boiling"), but have favored platonic worshippers. Hopefully, in the future I shall use other Leighton art to make factual statements. Also, I plan to provide information about her "contract" with the Duke University Press.

Having opened with Newman Ivey White's sense of Clare Leighton's assignment, I close with another scholar's thoughts. In his foreword to the Brown seven-volume publications, Paul F.

Baum noted the "paradox" built into major academic collections of folklore: the folk speak in its own special manner and wisdom; scholars codify and edit, often in their own esoteric language. Baum saw the Brown collection as joining "two alien parties agreeing for the moment to co-operate...both amenable and concessive to the oddities of the other." Accordingly, Leighton's prints served as mediating instruments joining to harmonize opposite elements: the folk's practices/the onlooker's vision; the "facts" about a river baptism or a hillside singing/the "meaning" to readers remote from Tar Heel rocks and rills.

Baum's perception of Leighton's art as balancing tension within a folklore collection is compelling, but incomplete. Ultimately, we are pulled to Clare Leighton's prints because she documents scenes we treasure, but in a manner unlike that of a scientific ethnographer. We know her to be an artist able to alter reality. We accept the product of her eye and hand--reverant, idealized--because we live in a time when the words *folk*, *folklore*, and *folklife* hold deep value within modern society.

--University of Texas
Austin, Texas

ANNOUNCEMENTS

JUBILEE TO GOSPEL. (JEMF LP# 108) Sixteen selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Among the sixteen groups included are Wings Over Jordan, Utica Institute Jubilee Singers, Birmingham Jubilee Singers, Golden Gate Quartet, Bill Landford Four, Georgia Peach and Her Gospel Singers, and the Alphabetical Four. An illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing, and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff. (This LP will be available in September . \$8.98 + \$1.00 postage and handling. California residents add 6% sales tax.)

SONS OF THE PIONEERS DECCA/CORAL (AFM 721). This new album by the American Folk Music Archive and Research Center is now available. There are sixteen selections: Side A is composed of early 1934-1941 Pioneer Decca recordings by the trio of Roy Rogers, Tim Spencer, and Bob Nolan and includes "Way Out There" and "Tumbling Tumbleweeds;" Side B is composed of their 1954 Coral recordings, including such favorites as "Sierra Nevada," "If You Would Only Be Mine," and "Montana" by Lloyd Perryman, Dale Warren, and Tommy Doss. (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

TEX WILLIAMS' WESTERN CARAVAN (AFM 711). Also produced by the American Folk Music Archive and Research Center is this LP of Tex Williams Western Caravan Capitol transcriptions, 1950-1951. The "Caravan," an offshoot of the Spade Cooley band, featured a classic Western Swing sound. Among the twenty-two selections are such standards as "Smoke, Smoke, Smoke that Cigarette," "Foolish Tears," and "Leaf of Love." (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

THE AUSTRALIAN REGAL AND REGAL ZONOPHONE NUMERICAL SERIES (1927-1958), Part IX

G25275	HANK	55-3227-A	My Kalua Sweetheart
April 1949		55-3228-B	In Memory of You Dear Old Pal
G25276	HANK	55-3232-A	I'll Not Forget My Mother's Prayers
May 1949		55-3232-B	Sunny Side of the Mountains
G25277	HANK	55-3206-B	When the Blue Moon Turns to Gold Again
		55-3211-B	You Promised to Love Me to the End of the World
G25278	HANK	55-3222-A	Only a Rose From My Mother's Grave
July 1949		55-3224-A	Ridin' Along Singin' a Song
G25279	BILL BOYD AND HIS	D5-AB-850	I Wish We'd Never Met
Aug 1949	COWBOY RAMBLERS		
	ELTON BRITT AND THE	OA073624	I Hung My Head and Cried
	SKY TOPPERS		
G25280	BILLY WILLIAMS & THE	D7-VB-37	I Ain't Gonna Leave My Love No More
	PECOS RIVER ROGUES		
	EDDY ARNOLD & HIS	D7-VB-1537	My Daddy is Only a Picture
	TENNESSEE PLOW BOYS		
G25281	LES WILSON	OAA 103	Shadows on the Trail
June 1950		OAA 104	Old Faithful and I
G25282	WILF CARTER	D7-VB-1430	Midnight Train
Aug 1950		D7-VB-1411	The Tramp's Mother
G25283	DUSTY RANKIN	T2575	The Auburn Station Outlaw
20 July 1950		T2576	The Wanderer
G25284	BUDDY WILLIAMS	T2586	Dear Old Aussie Blues
21 Sept 1950		T2588	Beneath the Queensland Moon
G25286	BUDDY WILLIAMS	T2584	Riding Down the Wallaby Trail
21 Sept 1950		T2587	Always Call Me Darling
G25287	BUDDY WILLIAMS	T2583	My Darling River Rose
21 Sept 1950		T2585	Little Jackaroo
G25288	DUSTY RANKIN	T2580	Going Back to My Little Western Home
20 July 1950		T2579	I'll Never Fall in Love Anymore
G25289	DUSTY RANKIN	T2577	Roll Along Silv'ry Moon
20 July 1950		T2578	Springtime in the Valley
G25290	SLIM DUSTY	T2591	Stay Away From Me
24 Oct 1950		T2592	A Song of Granny
G25291	SLIM DUSTY	T2589	Springtime on the Range
24 Oct 1950		T2590	Why Worry Now
G25292	SLIM DUSTY	T2593	Answer to the Silvery Moonlight Trail
24 Oct 1950		T2594	I Bet You Feel the Same
G25293	BILLY WILLIAMS AND THE	D7-VB-966	Roundup Time for Love
Feb 1951	PECOS RIVER ROGUES	D7-VB-1319	Heartbreak Trail
G25294	LILY CONNORS	T2595	Chime Bells
15 Nov 1950		T2598	All My Thoughts are Of You
G25295	THE SCHNEIDER SISTERS	T2604	Moonshine Maisie
7 Dec 1950		T2603	When Grandma Does the Square Dance
G25296	SMOKY DAWSON and his	T2613	Ooleera (Mighty Mountain of the West)
18 Jan 1951	CANYON BOYS	T2611	Curio of Marrabelle
G25297	LILY CONNORS	T2596	Lonely and Blue
15 Nov 1950		T2597	Lovesick Blues
G25298	JOHNNY RIVERS	T2623	King of the Brumbies
13 Feb 1951		T2624	There isn't any Fun in Being Lonely
G25299	RON PETERS	T2642	Drover's Lullaby
7 Mar 1951		T2644	My Fassifer Valley Home
G25300	GORDON PARSONS	T2635	Rhythm of the Range
27 Feb 1951		T2636	The Parent's Song

G25301 15 Nov 1950	LILY CONNORS	T2599 T2600	Anytime When Things Go Wrong
G25302 24 April 1951	BERT GILL & KEITH RUSSELL	T2657 T2658	Headin' Back to Town My Kind of Country
G25303 13 Feb 1951	JOHNNY RIVERS	T2625 T2628	Riding Down the Trail The Sunshine Mail
G25304 7 Dec 1950	THE SCHNEIDER SISTERS	T2602 T2601	Granpa's Rockin' Chair My Peaceful Valley Home
G25305 18 June 1951	BUDDY WILLIAMS	T2677 T2682	Wedding Bells Murrumbidgee Blues
G25306 18 June 1951	BUDDY WILLIAMS	T2679 T2681	Freight Train Blues The Black Sheep
G25307 18 June 1951	BUDDY WILLIAMS	T2680 T2678	I'm Gonna Tear Down the Mailbox Beyond the Setting Sun
G25308 7 Mar 1951	RON PETERS	T2643 T2640	Once I Was Happy The Cowboy Who Never Milked a Cow
G25309 7 Mar 1951	RON PETERS	T2641 T2639	Lonesome For You My Swiss Yodelling Miss
G25310 18 Jan 1951	SMOKY DAWSON	T2609 T2610	On the Murray Valley Cullenbenbong
G25311 24 Apr 1951	BERT GILL & KEITH RUSSELL	T2660 T2659	Cotton Eyed Joe The Range Beyond the Sunset
G25312 18 Jan 1951	SMOKY DAWSON	T2612 T2614	New Wabash Cannonball Hills of the Golden West
G25313 24 Apr 1951	BERT GILL & KEITH RUSSELL	T2655 T2656	My Pony and Me Marking Time
G25314 13 Feb 1951	JOHNNY RIVERS	T2627 T2626	Can a Yodeller Get to Heaven? Rollin' Along
G25315	LES WILSON LES WILSON & JEAN CALDER	T2582 T2581	Yodelling Cowboy Prairie Rose
G25316 20 Aug 1951	LILY CONNORS with HERBIE MARKS QUINTET	T2741 T2738	Down the Trail of Achin' Hearts A Frame of Sparkling Gold
G25317 10 Aug 1951	LAURIE CROISSETTE with HERBIE MARKS TRIO	T2728 T2727	Ghost Town Jamboree Old Buffalo Trail
G25318 4 July 1951	SLIM DUSTY	T2704 T2707	Good Old Santa Claus Sun Valley Rose
G25319 20 Aug 1951	LILY CONNORS with HERBIE MARKS QUINTET	T2739 T2736	Between Two Trees You Rule My Heart
G25320 20 June 1951	SMOKY DAWSON	T2691 T2692	The Wild Colonial Boy Starlight Rides Again
G25321 14 Nov 1951	TOMMY MACK AND HIS OVERLANDERS	T2784 T2787	Teardrop Waltz Little Darlin' (I'm Sick N' Tired of You)
G25323 30 Oct 1951	BUDDY WILLIAMS	T2768 T2769	The Flying Doctor A Mother As Lovely As You

G25324	JOAN RIDGWAY	T2775	Swiss Sweetheart
31 Oct 1951		T2777	Yodelling Cowgirl
[Note: Most pressings of G25323 and G25324 were on flexible polystyrene.]			
G25325	SLIM DUSTY	T2708	Whiskey Blues (Cocaine Blues)
4 July 1951		T2709	You Made Me Live, Love and Die
G25326	LAURIE CROISSETTE	T2719	Ohee-Ohio
9-15 Aug 1951		T2735	The Cowboy
G25327	LILY CONNORS with	T2740	Lonely River
20 Aug 1951	HERBIE MARKS QUINTET	T2737	Just a Little Lovin'
G25328	GORDON PARSONS	T2637	Dusty Plains
26 Feb 1951-26Sept 1951		T2758	Lovely Australian Girl of Mine
G25329	GORDON PARSONS	T2633	Please Tell Me Darling
26-27 Feb 1951		T2638	Way Up North
G25330	THE SCHNEIDER SISTERS	T2810	My Castle of Dreams Came Tumbling Down
18 Feb 1952		T2812	Good Times Have Caught Up With Me
G25331	RON PETERS	T2829	Out on the Warrego
20 Mar 1952		T2830	Rodeo Rhythm
G25332	RON PETERS	T2828	Call of the Valley
20 Mar 1952		T2831	Tired Little Buckaroo
G25334	TOMMY MACK AND HIS	T2785	Please Don't Pass Me By
14 Nov 1951	OVERLANDERS	T2726	White Lace, Red Clay
G25337	SLIM DUSTY	T2706	The Grandest Homestead of All
4 July 1951		T2705	Dolly Dimple Dance
G25338	SMOKY DAWSON	T2683	The Man From Never Never
19-20 June 1951		T2689	Smoky (That Wild Stallion Grand)
G25339	SMOKY DAWSON	T2690	The Overlander's Song
20 June 1951		T2694	Matilda Waltzes On
G25340	SMOKY DAWSON	T2685	The Kookaburra Yodel
19 June 1951		T2686	There's a New School Teacher at the Old School Now
G25341	BUDDY WILLIAMS	T2767	Too Many Parties And Too Many Pals
30 Oct 1951		T2771	There's Another Angel in Heaven
G25342	BUDDY WILLIAMS	T2770	I Can't Stand Sitting in a Cell
30 Oct 1951		T2772	Gambling Polka Dot Blues
G25343	CHAD MORGAN	T2919	The Sheik of Scrubby Creek
24 Oct 1952		T2920	You Can Have Your Women, I'll Stick to My Booze
G25344	BUDDY WILLIAMS	RZ2	Back Street Affair
18 Nov 1952		RZ8	Too Old to Cut the Mustard
G25345	LE GARDE TWINS with	RZ24	Tears On Her Bridal Bouquet
18 Dec 1952	DICK CARR BUCKAROOS	RZ22	Let Old Mother Nature Have Her Way
G25346	LILY CONNORS with	RZ17	Pickle Fingers
8 Dec 1952	RHYTHM GROUP	RZ20	Cuddles and Kisses
G25347	LILY CONNORS with	RZ16	Lonesome Whistle
8 Dec 1952	RHYTHM GROUP	RZ19	Lonesome, So Lonesome

G25349 12 Feb 1953	SLIM DUSTY AND HIS BUSHLANDERS	RZ30 RZ27	When the Sun Goes Down Out Back When the Harvest Days are Over, Jesse Dear
G25350 18 Dec 1952	THE LE GARDE TWINS	RZ26 RZ25	The Bad Brahma Bull The Friend
G25351 18 Nov 1952	BUDDY WILLIAMS	RZ1 RZ3	My Mother Must Have Been a Girl Like You I Love You a Thousand Ways
G25352 29 Jan 1953	DUSTY RANKIN	RZ55 RZ51	Silver Threads A Wasted Life
G25353	GEORGE 'SASSAFRASS' FOS- TER with LILY CONNORS NEIL WILLIAMS & THE BUNKHOUSE BOYS	RZ58 RZ59	Bonnington's Bunkhouse pt. 1 Bonnington's Bunkhouse pt. 2
G25354 23 Mar 1953	SMOKY DAWSON with DICK CARR & HIS BUCKAROOS	RZ39 RZ40	Riding With a Smile and a Song Jindawarrabell
G25355 23 Mar 1953	SMOKY DAWSON with DICK CARR BUCKAROOS	RZ43 RZ44	Mr. Moon Unwanted Sign Upon Your Heart
G25356 18 Nov 1952	BUDDY WILLIAMS	RZ4 RZ5	Christmas Bells Dear Old Dorrigio
G25357 18 Nov 1952	BUDDY WILLIAMS	RZ6 RZ7	Blue Since You've Been Gone Somebody's Stolen My Honey
G25358 16 Feb 1953	GORDON PARSONS	RZ33 RZ38	The Rodeo Is On The Letter I'll Never Get
G25359 16 Feb 1953	GORDON PARSONS	RZ36 RZ35	What Good Is the Moon Without You? Itchy Feet
G25360 16 Feb 1953	GORDON PARSONS	RZ34 RZ37	The Convict and the Rose No One But Me
G25361 18 Dec 1952	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ23 RZ21	Unfaithful One It Ain't Nobody's Business If I Do
G25362 25 Nov 1952	RON PETERS with DICK CARR BUCKAROOS	RZ11 RZ9	Between the Lines Rack Up the Balls, Boys
G25363 8 Dec 1952	LILY CONNORS	RZ18 RZ15	Under the Old Wattle Tree A Sinners Prayer
G25364	JOAN RIDGWAY	RZ47 RZ48	Highland Yodel Nursery Rhyme Yodel
G25365	JOAN RIDGWAY	RZ131 RZ132	Cuckoo Yodel The Rocky Rodeo
G25366 12 Feb-26 June 1953	SLIM DUSTY AND HIS BUSHLANDERS	RZ31 RZ57	Losin' My Blues Tonight Rusty, It's Goodbye
G25367 12 Feb 1953	SLIM DUSTY AND HIS BUSHLANDERS	RZ28 RZ29	Rose of Remembrance The Rain Still Tumbles Down
[Note: There are two issued versions of RZ29. One includes fiddle in the accompaniment, the other doesn't. The only visual difference in the two pressings is that the former has 3 run-off grooves and the latter has 6.]			
G25368 3 July 1953	BUDDY WILLIAMS	RZ60 RZ67	The Death of Hank Williams Missing in Action
G25369 29 Jan 1953	DUSTY RANKIN	RZ56 RZ52	The Picture that Hangs on the Wall Currabubula

G25370 29 Jan 1953	DUSTY RANKIN	RZ53 RZ54	Carefree Cowboy Sunset Trail
G25371 5 Aug 1953	FRANK IFIELD	RZ71 RZ68	Did You See My Daddy Over There? There's A Love Knot In My Lariat
G25372 16 Dec 1953	SLIM DUSTY SLIM & JOY McKEAN	RZ80 RZ81	I Must Have Good Terbaccy When I Smoke When I First Saw the Lovelight In Your Eyes
G25373 5 Aug 1953	FRANK IFIELD	RZ69 RZ70	Valley of Love Broken Dreams
G25374 29 Jan 1954	KEVIN KING	RZ99 RZ98	Rub-a-dub Dub With This Ring I Thee Wed
G25375 21 Dec 1953	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ90 RZ86	Yodelling Our Way Around the World Whisper Your Mother's Name
G25376 3 July 1953	BUDDY WILLIAMS	RZ74 RZ75	The Ring Honeymoon on a Rocket Ship
G25377 5 May 1954	LILY CONNORS with BOB GIBSON SEXTET	RZ104 RZ102	Brave Man Cup of Joy
G25378	ROCKY CAMERON	RZ106 RZ107	My Mother's Prayer My Mum and Dad
G25379 19 Jan 1954	NEV NICHOLLS	RZ93 RZ92	Rock All the Babies to Sleep Why Don't You Leave Me Alone
G25380 16 Dec 1953	SLIM DUSTY	RZ82 RZ83	Baby of My Dreams Goldy Girl
G25381 29 Jan 1954	RICK AND THEL	RZ96 RZ97	She Was Happy Till She Met You I'll Never Be Fooled Again
G25382 21 Dec 1953	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ88 RZ89	Nobody's Darlin' But Mine The Last Waltz
G25383 3 July 1953	BUDDY WILLIAMS	RZ63 RZ64	The Spirit of Progress Pentridge Jail
G25384 2 June 1954	FRANK IFIELD	RZ111 RZ110	Abdul Abulbul Amir A Mother's Faith
G25385 9 June 1954	JACQUELINE HALL with AL NEAVES MELODY RANCH BAND	RZ114 RZ113	Yodelling Girl My Yodelling Song to You
G25386 23 Mar 1954	LES PARTELL	RZ100 RZ101	Hittin' the Hobo Trail Homeward Bound
G25387 3 July 1953	BUDDY WILLIAMS	RZ72 RZ77	The Kelly Gang The Black Sheep's Return to the Fold
G25388 21 Dec 1953	THE LE GARDE TWINS	RZ87 RZ91	Please Don't Say Goodbye The Reunion in the Sky
G25389 5 Aug 1953	SLIM DUSTY AND DICK CARR AND HIS BUCKAROOS	RZ120 RZ119	The Sunlander The Showman's Song
G25390 3 July 1953	BUDDY WILLIAMS	RZ73 RZ76	In Daddy's Footsteps I'd Rather Have a Pony than a Girl
G25391 3 July 1953	BUDDY WILLIAMS	RZ61 RZ65	The Swagman's Friend I Can't Forget My Memories

G25392 3 July 1953	BUDDY WILLIAMS	RZ62 RZ66	Australia's Kitty Gill The Old Sundowner
G25393 29 Nov 1954	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ134 RZ133	There Stands the Glass Slowly
G25394 29 Nov 1954	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ135 RZ136	I Don't Hurt Anymore The Mountain Railway Song
G25395 2 June 1954	FRANK IFIELD	RZ109 RZ108	I Won't Be at Home I'm Going Back to Birmingham
G25396 9 June 1954	JACQUELINE HALL	RZ112 RZ115	Rose Valley Yodelling Echo
G25397 23 Sept 1954	KEVIN KING	RZ126 RZ127	Put Your Arms Around Me If You Never Slip Around Again
G25398 23 Sept 1954	KEVIN KING	RZ128 RZ129	Where the Old Red River Flows Little Buddy
G25399 5 Aug 1954	SLIM DUSTY AND DICK CARR BUCKAROOS	RZ118 RZ117	Any Old Time Bushland Boogie
G25400 29 April 1955	FRANK IFIELD	RZ145 RZ146	Yodelling Mad Little Old Band of Gold
G25401 18 May 1955	THE LE GARDE TWINS	RZ148 RZ150	In the Jailhouse Now As Long as I Live
G25402 5 May 1954	LILY CONNORS with BOB GIBSON SEXTET	RZ103 RZ105	Castaway Yodelling Accordeon Man
G25403 16 Dec 1953	SLIM DUSTY & JOY McKEAN SLIM DUSTY	RZ85 RZ84	Frankie and Johnnie Lover's Lament
G25404 5 Aug 1954	SLIM DUSTY	RZ121 RZ122	If I Only Had a Home Sweet Home A Broken Home
G25405 5 Aug 1954	SLIM DUSTY	RZ123 RZ124	Take My Worries Away The Swagman's Story
G25406 15 Mar 1955	NEV NICHOLLS	RZ138 RZ139	Six Shooters and Corn Likker Please, Mister Santa Claus
G25407 27 June 1955	THE HAWKING BROTHERS	RZ171 RZ172	My Darling Daisy The Homestead On the Farm
G25408 8 June 1955	GLEN DAVIS	RZ156 RZ158	She's a Pretty Little Dear The Last Train to Heaven
G25409 15 Mar 1955	NEV NICHOLLS	RZ137 RZ140	I'm Thinking of the Future Tonight Pretty Green Roses
G25410 18 May 1955	ATHOL McCOY	RZ153 RZ154	Tassy Tears My Moonlight Lullaby
G25411 29 July 1955	DUSTY RANKIN	RZ175 RZ176	The Wedding Bell Waltz Apple, Cherry Mince and Chocolate Cream
G25412 26 Aug 1955	SLIM DUSTY & JOY McKEAN with DICK CARR BUCKAROOS	RZ184 RZ185	Mother Our Wedding Waltz
G25413 19-29 August 1955	SLIM DUSTY with DICK CARR BUCKAROOS	RZ180 RZ189	A Little Girl Dressed in Blue Old Love Letters

G25414 26 Aug 1955	SLIM DUSTY with DICK CARR BUCKAROOS	RZ188 RZ186	Lonesome Road of Tears King Bundawaal
G25415 7 Aug 1955	FRANK IFIELD	RZ179 RZ178	Rockin' Alone in an Old Rockin' Chair Don't Trade Your Love for Gold
G25416 22 June 1955	BUDDY WILLIAMS	RZ162 RZ163	I've Mortgaged the Farm Again Sailor Boy
G25417 22 June 1955	BUDDY WILLIAMS	RZ164 RZ165	Away Out on the Plain Ben Hall the Bushranger
G25418 18 May 1955	THE LE GARDE TWINS WITH TRIO	RZ151 RZ149	This is the Thanks I Get The Alphabet
G25419 29 April 1955	JOAN RIDGWAY	RZ141 RZ143	Gypsy Yodel Forever You'll Live in My Heart
G25420 19 Dec 1955	FRANK IFIELD with DICK CARR BUCKAROOS	RZ210 RZ209	Satisfied Mind Yellow Roses
G25421 27 June 1955	THE HAWKING BROTHERS	RZ170 RZ169	I'll Move On (I'll Be Long Gone) Will Hank Williams Meet Jimmie Rodgers
G25422 26 Oct 1955	JACQUELINE HALL	RZ194 RZ193	The South Coast Flyer The Little Girl's Plea
G25423 18 May 1955	THE LE GARDE TWINS WITH TRIO	RZ152 RZ147	A Single Life is Good Enough For Me My Religion is Not Old Fashioned
G25424 5 Dec 1955	CHAD MORGAN	RZ206 RZ203	The Shotgun Wedding The Bachelor's Warning
G25425 5 Dec 1955	CHAD MORGAN	RZ207 RZ204	The Duckinwilla Dance The Answer to the Bachelor's Warning
G25426 29 April 1955	JOAN RIDGWAY	RZ142 RZ144	She Taught Me to Yodel Memories of You
G25427 29 July 1955	DUSTY RANKIN	RZ173 RZ174	The Lonesome Stockman Memories of You
G25428 22 June 1955	BUDDY WILLIAMS	RZ166 RZ167	Busy Buzzin' 'Round A Yellow Dog's Love
G25429 22 June 1955	BUDDY WILLIAMS	RZ161 RZ168	She Left Me For the Joys of Gold There's Sunshine On My Side of the Street
G25430 26 Oct 1955	KEVIN KING	RZ197 RZ199	The Drunkard's Son The Gloryland March
G25431 26 Oct 1955	KEVIN KING	RZ198 RZ200	The Highest Bidder The Child's Side of Life
G25432 26 Oct 1955	KEVIN KING	RZ202 RZ201	Help Me Understand It's My Desire
G25433 8 June 1955	GLENN DAVIS	RZ155 RZ157	It's Better if We Say Goodbye A Thousand Times
G25434 26 Jan 1956	SMOKY DAWSON with DICK CARR BUCKAROOS	RZ213 RZ214	Save the Mail Pass the Billy 'Round Boys (The Overlander's Song)
G25435 29 Feb 1956	THE HAWKING BROTHERS	RZ217 RZ222	When the White Azaleas Start Blooming The Evening Bells are Ringing

BOOK REVIEWS

Everyman's Book of British Ballads, edited by Roy Palmer (London: J. M. Dent & Sons, 1980). 256 pp., index, notes, illustrations; U.S. price, \$22.50; cloth covers.

The editor's purpose in compiling this volume was to offer the first published collection of English, Welsh, Scots, and Irish ballads (though all in the English language), with their tunes, drawn from the older oral tradition, from street ballads and music-hall pieces, and also from contemporary sources. The selections are all ballads in the stricter folklorists' sense of the word (narrative songs) and "...all in a traditional idiom, most having survived that form of natural selection which has allowed them to pass into oral currency" (from Editor's Introduction, p. 9). The 126 ballads are divided into nine chapters: (1) tall stories; (2) the supernatural; (3) death and disaster; (4) deeds of daring; (5) crime and punishment; (6) cautionary tales; (7) true love and false; (8) love and marriage; and (9) merry tales. Thirty-seven items are variants of ballads that appear in Francis J. Child's collection of English and Scottish popular ballads; eighteen are identified by G. M. Laws in his *American Balladry from British Broad-sides*. A considerable number of the remainder have not been collected in North America. For each song text and tune are given (in several cases, however, key signatures are not indicated), together with a brief headnote by the editor, commenting on historical or sociological details where pertinent, or on the provenance and range of variation of the ballad. A brief list of Sources and Notes at the end of the volume sometimes gives additional references. In a few cases, sources are not identified. (E.g., for "Maggie May" the source note states tersely, "well known.") In general, the texts are quite good ones, but there has been no effort to provide the tunes that accompanied the texts quoted: in general, text and tunes are from independent sources. The Introduction offers general comments on the nature and origins of folk balladry, ballad collecting, and ballad scholarship (wherein David Buchan is confused with Peter Buchan).

All in all, this is a good collection, particularly noteworthy because of the many fine ballad tales that are not commonly encountered. It is aimed at a general rather than academic audience.

--Norm Cohen



Ballads in the Charles Harding Firth Collection of the University of Sheffield: A Descriptive Catalogue with Indexes. By Peter W. Carnell. (Sheffield: Centre for English Cultural Tradition and Language, University of Sheffield, 1979). xii + 204 pp., 8 1/4" x 11 3/4"; paper covers; price not given.

This publication, issued in celebration of the Centenary of the Founding of Firth College (later the University of Sheffield), catalogs the ballad collection of Sir Charles Harding Firth (1857-1936) which was donated to the University of Sheffield's library. The collections include over 650 ballad and song sheets and pamphlets, and since many sheets or pamphlets contained more than one song, there is a considerably larger number of individual songs.

The information given for each item includes catalog and finding numbers/volumes, titles and first lines, imprint, size, description of illustrations, and any other important identifying information. There are, in addition, numerous reproductions of ballad sheets. The volume also includes indexes of song titles and first lines, of printers, and of tunes (by name).

The catalog is divided into seven sections, reflecting the organization of the collection itself: (1) colliers' ballads; (2) ballads printed by Fordyce of Newcastle; (3) miscellaneous ballads; (4) political broadsides and cartoons; (5) ballads chiefly of tragic love episodes; (6) ballads printed by Nugent and Birmingham, Dublin; and (7) carols and moral verses. Over 660 items are listed. The items seem to date from the last decades of the eighteenth century and the first half of the nineteenth.

--Norm Cohen



Bibliography of Black Music, Vol. I: Reference Materials. By Dominique-Rene de Lerma (Westport, Conn.: Greenwood Press, 1981). xv + 124 pp., 8 1/2" x 11"; cloth covers, \$25.00.

This volume is advertised as the first of a projected series of books to be published by Greenwood under the series title of *The Greenwood Encyclopedia of Black Music*. (Greenwood's 1979 publication, *Afro-American Religious Music*, reviewed in JEMFQ No. 59, is not indicated as part of this series.)

The author states in his introduction, "This bibliography is not being offered as either complete or fully representative in any of its areas, but it is one which, I hope, will encourage informational syntheses of the work which has been done and will stimulate serious research in areas to which insufficient attention has been given."

The bibliography is divided into ten major sections: (1) libraries, museums, collections; (2) encyclopedias; (3) lexicons, etymologies; (4) bibliographies of the music; (5) bibliographies of the literature; (6) discographies; (7) iconographies; (8) directories and organization news; (9) dissertations and theses; and (10) periodicals. There are over 2,800 numbered entries altogether, though the number of distinct items is slightly smaller since some citations appear in more than one section. For each entry, the author, title, publication data, LC card number, ISBN, and RILM abstract reference are given wherever possible.

--Norm Cohen

Whole Lotta Shakin' Goin' On: Jerry Lee Lewis, by Robert Cain (New York: The Dial Press, 1981), 143 pp.; \$9.95 paperback.

Robert Cain has assembled a well-written, handsomely illustrated, but totally uncritical biography of Jerry Lee Lewis. The strengths of this study are numerous. The author's chapter-long interview sessions with Lewis's cousin Mickey Gilley, emcee Steve Allen, Nashville-based record entrepreneur Shelby Singleton, Jr., Welsh singer Tom Jones, and guitarist/producer Jerry Kennedy are laudable attempts to probe the perspectives of relatives, early professional associates, recording company officials, and fellow performers about "The Killer's" lengthy musical career. The structure of the text is chronologically sound and peppered with quoted recollections about Lewis's legendary activities by persons who have known him over the past four decades. Among the numerous black-and-white photographs in the book are rare family snapshots, movie posters, publicity photos, album covers, concert performance takes, and other candid backstage shots. Finally, the fourteen-page "Discography" is well organized and pleasantly illustrated. It contains full citations on all of Lewis's American releases since 1956--both 45 and 33 1/3 rpm--on Sun, Sun International, Smash, Mercury, and Elektra. Several foreign releases, budget albums, and bootleg discs are also noted.

Most of the drawbacks to Cain's work stem from the author's affection for his subject. There are also some significant omissions. First, the interviews which are provided do not explore the serious personality problems, the persistent management conflicts, the reported bouts with alcohol and drugs, and other genuine difficulties which have occurred throughout Lewis's career. Instead, questions like "Do you think he's a living legend?" are repeated again and again. The selection of interviewees should also have been enlarged to include fellow performers and professional contacts such as Carl Perkins, Sam Phillips, Chuck Berry, Linda Gail Lewis, and Johnny Cash. Second, the sources for the numerous brief quotations within the text should be cited. No bibliographic information is presented anywhere in Cain's text. This is particularly strange because there are numerous fine articles and interviews on Jerry Lee by Robert Palmer, Nick Tosches, Peter Guralnick, and John Grissim, Jr. which should be noted. These essays could also provide valuable literary balance for Cain's overly laudatory approach. Third, the discography should have been expanded to include references to and photographic illustrations of the many British, Dutch, French, German, and other international albums which feature Jerry Lee Lewis's hits. Finally, "The Killer" himself is strangely silent in this study. A lengthy final interview chapter featuring Jerry Lee on Jerry Lee would be a matchless conclusion for this survey of his 25-year piano-pounding career.

Cain's work is worthy of reading by all popular music fans. However, a much-needed critical biography of Jerry Lee Lewis remains to be written. Wim de Boer's exceptional international discography entitled *Jerry Lee Lewis: Disc-Special* (1979) offers a matchless compilation depicting Lewis's worldwide recording popularity. What demands further exploration, though, is the complex personality of a man who is reportedly "unmanageable," who is viewed as "self-destructive" and "unpredictable," and who is hailed as "dynamic," "energetic," "prolific," and "creative" by a legion of fans. Meanwhile, break out those old Sun 45s; "Breathless," "Great Balls of Fire," and "High School Confidential" make great background sounds for reading *Whole Lotta Shakin' Goin' On*.

--B. Lee Cooper
Newberry College
Newberry, South Carolina

Radio's "Kentucky Mountain Boy"--Bradley Kincaid, by Loyal Jones. Music transcribed by John M. Forbes; Introduction by Archie Green (Berea: Appalachian Center/Berea College, 1980). 189 + vii pp., papercovers, photos, appendices, discography, references. The major portion of this study is divided into two parts: the first, a biography of Kincaid; the second, a selection of text/tune transcriptions to fifty of the songs in his repertoire. The first Appendix is a checklist of all the songs in his repertoire, compiled from his published songbooks, personal notebooks, and recordings. For each of the 322 songs in this checklist are provided notes on where Kincaid learned it and when and by whom it was written. A second Appendix lists his published songbooks, with photographs of each of the covers. The third Appendix is a complete discography of all Kincaid's recordings, through 1978. Scattered throughout the book are ten pages of photographs.

There are many things that I like about *Radio's "Kentucky Mountain Boy"*--Bradley Kincaid. I think it is well written from the preface to the end of the sources. Loyal Jones must have spent a lot of time in preparing the facts, learning the dates of events and where they took place. I think every book should have pictures through it if they are available, and the photographs in this book prove the old saying "A picture is worth a thousand words."

One of the best features of this book is the discography of Bradley's songs, which includes writers' names, and the dates they were written and/or published. That is important and helpful to someone such as myself who does a TV show every week and can refer to the book for those facts.

The fifty songs that were selected are some of Bradley's best. I've seen audiences sit spell-bound while he was singing some of them. They loved them. The selection of songs includes all kinds--sad songs, happy songs, funny songs, songs that tell a story, and some that even have a lesson in them. Norm Cohen did a fine job on the discography, as usual, and it will be a help to collectors and fans of Bradley's.

Bradley put out more songbooks than I knew of. There are about six or seven that I don't have, pictured on pages 168, 169 and 170. I thought that I had collected most of them.

I know the part of the country where Bradley was raised and it doesn't differ too much from where I grew up. But if you have the determination and will power that Bradley has, things will turn out good in the end.

With people like Archie Green, D. K. Wilgus, Norm Cohen, and a few others working with Loyal Jones, it was bound to be an interesting and true-to-fact book.

--Grandpa Jones
Mountain View, Arkansas

Bibliography of Discographies 1935-1980, Vol. II. Compiled by Daniel Allen (New York: R. R. Bowker, 1981). xvi + 239 pp., cloth cover, \$35.

Several years ago Michael H. Gray and Gerald D. Gibson began compiling, in ARSC (Association of Recorded Sound Collections) publications, a continuing bibliography of discographies currently being published in books, journals, or elsewhere. In 1977, the first of a projected five-volume series of books growing out of that project was published by R. R. Bowker--*Discographies of Classical Music*. This is the second volume in the series to appear. It includes citations to some 3,800 jazz, blues, ragtime, gospel, and rhythm & blues music discographies published between 1935 and 1980.

The overall organization is alphabetical by subject--subjects include musical categories, styles, musicians, composers, tune titles, record company names, producers, executives, and miscellaneous. Within each letter of the alphabet the citations are arranged numerically. Thus, "A" runs from A1 to A147, "B" from B1 to B409, etc. These entry numbers are used in the thirteen-page index, which includes authors as well as subjects. Each entry provides author, title, and usual bibliographic data. The nature of the discography is indicated by a series of nine numerals, the presence of which indicates: 1--noncommercial recordings; 2--personnel; 3--matrix number; 4--index (4c/4p/4r/4t = composer, personal name, record number, and title index, respectively); 5--release dates; 6--take numbers; 7--place/date of recording (7d/7p = date only/place only); 8--composers; 9--musicological information, such as tune structure, key, soloists, etc. Two short appendices preceding the index list small publishers and journals cited in the various entries, including addresses. The periodicals index includes nearly 200 in-print journals, both American and European (including Russian).

Future volumes in the series will survey popular music, ethnic and folk music, general discographies of music, and also speech and animal sounds and label lists.

--Norm Cohen

RECORD REVIEWS

Gambler's Lament (Country Turtle 6001). Reissue of fourteen commercial recordings originally made between 1925 and 1930 (all but one by white performers) for various labels. Selections: Zack Hurt, *Gambler's Lament*; Mr. & Mrs. J. W. Baker, *On the Banks of the Old Tennessee*; Green Bailey, *Shut Up in Coal Creek Mine*, *Wreck of the No. 4*; Virginia Dandies, *The Cabin With the Roses*; Bascom Lamar Lunsford, *Italy*; Professor & Mrs. I. G. Greer, *Sweet William & Fair Ellen* pts 1/2; Carver Boys, *Tim Brooks*; Posey Rorer & North Carolina Ramblers, *As We Sat Beneath the Maple on the Hill*; Blind Andy, *Frank Dupres*; Frank Wheeler & Monroe Lamb, *Jim Blake the Engineer*; Shortbuckle Roark & Family, *I Truly Understand You Love Another Man*; Richard "Rabbit" Brown, *Mystery of the Dunbar's Child*. Back jacket liner notes and enclosed booklet with text transcriptions by Pat Conte, Frank Mare, and Barbara Beamon. (Available from Country Turtle, Box 417, Cathedral Station, NY 10025.)

This is an excellent reissue--the second--from another new, small record company--a division of Mamlish Records, which has been issuing blues lps for a few years now. The selections are splendid, and only one has been previously reissued in this country. In fact, most of the performers have not been heard on lp on any songs. Among the best performances (in my opinion) are Green Bailey's powerfully moving "Shut Up in Coal Creek Mine," a song based on communications written by trapped miners who died in the explosion in the Fraterville Mine in May 1902; and George "Shortbuckle" Roark & Family's "I Truly Understand." Also deserving attention is the 1912 ballad, "Mystery of the Dunbar's Child" by black Louisianan "Rabbit" Brown--one of the few topical ballads recovered from black tradition.

I would, though, offer a few comments and additions to the otherwise exemplary song notes. Professor Greer's "Fair Ellen" is, probably through typographical error, identified as a version of "Child #74 (of which there are four)." I don't know what the "four" refers to, but this ballad is in actuality a version of "Earl Brand" (Child #7); it was also sung by Greer in 1913 for folklorist Frank C. Brown, and recorded in 1946 for the Library of Congress. The notes also suggest that the Carter Family's "Jim Blake" was lifted from the Wheeler and Lamb version; I would doubt this, since their text contains verses not in the Wheeler-Lamb text. I also would question whether Andy Jenkins's "Frank Dupres" was learned from the blues versions of "Betty and Dupree." The Dupree robbery took place in Atlanta in December 1921; Jenkins, as was his wont, almost certainly composed his ballad fresh from contemporary newspaper accounts. "Tim Brooks" is identified as having "had its genesis in an 1890's dance hall ditty..." I dare say the song was older than that, since the race upon which the story is based took place in 1878. Finally, "The Wreck of Number 4" is stated "only remotely related to the Stoneman classic of the same name." I am aware of no recordings by Stoneman under this title.

My minor corrections are in no way intended to convey any disappointment with the production as a whole; it is easy to overlook such details, and the important thing is that Pat Conte, Frank Mare, and colleagues have produced an excellent sampling of rare ballads and songs from the hillbilly tradition of the 1920s.

--Norm Cohen

Charley Jordan: *"It Ain't Clean"* (Agram Blues AB 2002). Sixteen blues selections originally recorded in 1930-36 for various commercial labels. Titles: *Dollar Bill Blues*, *Running Mad Blues*, *Lost Ship Blues*, *Hungry Blues*, *My 'Lovin' Good' Blues*, *Tough Times Blues*, *Cheating Blues*, *Workingman's Blues*, *Santa Claus Blues*, *Honey Sucker Blues*, *Sugar Farm Blues*, *It Ain't Clean*, *Bad Feeling Blues*, *Low Moan Blues*, *Hard Time Papa*. (Last three titles previously unissued.) Brief back jacket notes; insert with text transcriptions. Produced and annotated by Guido van Rijn and Hans Vergeer.

Walter Vinson: *"Rats Been on My Cheese"* (Agram Blues AB 2003). Sixteen blues selections originally recorded 1929-41 for various commercial labels. Titles: *Your Friends Gonna Use it Too* pts 1/2, *Things 'bout Coming My Way*, *You Got to Keep Things Clean*, *Livin' in a Strain*, *When the Breath*

Bids the Body Goodbye, I Ain't Gonna Have It, The Wrong Man, How Did it Happen, Rats Been on My Cheese, Every Dog Must Have His Day, You Know What You Promised Me, Gulf Coast Bay, Rose Lee Blues, Can't Get a Word in Edgeways, She's Leaving Me. Brief back jacket notes; insert with text transcriptions. Produced and annotated by Guido van Rijn and Hans Vergeer.

Agram is a relatively new Dutch record label with several reissue LPs already available. As their short catalog notes, "Each album is devoted to a blues artist who has often been neglected by other reissue labels. Duplications are carefully avoided. Some of the tracks were never issued in any form whatsoever. Tracks are presented in chronological order and are pressed from the best recordings currently available." The two albums discussed here are the second and third of their releases.

And Agram is true to its word; except that "the best recordings currently available" is not, in many cases, very good. Charley Jordan, who recorded some fifty to sixty sides between 1930 and 1937, was born in Memphis in about 1890, according to the liner notes, and lived much of his life in St. Louis, where he acted as talent scout for several labels during the 1930s. Prior to this release only about fifteen or so sides of his had been reissued. Walter Vinson, also known as Walter Jacobs, recorded extensively with the very popular Mississippi Sheiks during the 1930s, but also made a smaller number (approximately two dozen) of recordings under his own name; the Agram release gathers together a substantial fraction of them. Vinson's career is a bit better documented than Jordan's; he was born in Bolton, Mississippi, in 1901, and by 1918 was playing regularly as backup guitarist for Lonnie Chatman, fiddler/leader of the family band that eventually became the Mississippi Sheiks. His last 78s were made in 1940; then in 1961 he was "rediscovered" and recorded on the Riverside label, and then again in 1972 for Rounder. He died in 1975. Several of the sides on this LP utilized members of the Chatman family for backup, and the sound is much like that of the Sheiks. Other selections with different accompaniment sound quite different: for example, the two selections with piano accompaniment by Ernest "44" Johnson ("How Did It Happen" and "Rats Been on My Cheese") have almost a pop-song sound.

--Norm Cohen

Virginia Traditions: Non-Blues Secular Black Music (Blue Ridge Institute Records BRI-001). Twenty selections recorded in the field by John Lomax and co-workers in 1936 or by Kip Lornell and co-workers in 1976-77. Produced by Kip Lornell, Roddy Moore, and Blanton Owen, with 16-page illustrated brochure by Kip Lornell. Selections: Leonard Bowles and Irvin Cook, *I Wish to the Lord I'd Never Been Born*; Jimmie Strothers, *I Used to Work on the Tractor, Tennessee Dog*; Daniel Womack, *Come, Let's March*; Isaac Curry, *Casey Jones*; Uncle Homer Walker, *Cripple Creek*; Marvin Foddrell, *Reno Factory*; Sanford Collins, *Buckdance*; Lewis Hairston, *Bile Them Cabbage Down, Cotton-Eyed Joe*; John Cephas, *John Henry*; James Applewhite, *Fox Chase*; Turner Foddrell, *Railroad Bill*; John Lawson Tyree, *Hop Along Lou*; John Calloway, *The Cuckoo Bird*; Lemuel Jones, *Poor Farmers*; Clayton Horsely, *Poor Black Annie*; Clarence Waddy, *Eve*; Irvin Cook, *Old Blue*; John Jackson, *Medley of Country Dance Tunes*.

Virginia Traditions: Ballads from the British Tradition (BRI-002). Nineteen selections from commercial and field recordings originally made between 1925 and 1977. Produced by Blanton Owen, Roddy Moore, and Kip Lornell, with 16-page illustrated brochure by Blanton Owen. Selections: Polly Johnson, *Old Ireland, The Three Maids*; Joe Hubbard, *The Farmer's Curs't Wife*; S. F. Russell, *As I Walked Over London's Bridge*; Ruby Bowman Plemmons, *Little Massie Grove*; Eunice Yeatts McAlexander, *Wild Hog in the Woods*; Dan Tate, *Barbara Allen, Wind and Rain*; Texas Gladden, *The Devil's Nine Questions, The Bad Girl*; Horton Barker, *The Turkish Rebelee*; Dorothy Rorick, *The House Carpenter*; Dock Boggs, *Oh Death*; Spence Moore, *The Three Babes*; Kate Peters Sturgill, *Queen Sally*; Robert Russell, *Froggie Went a'Courtin'*; E.V. Stoneman and the Blue Ridge Corn Shuckers, *The Raging Sea, How it Roars*; Stanley Brothers, *The Jealous Lover*; Kelly Harrell, *The Butcher's Boy*.

Virginia Traditions: Western Piedmont Blues (BRI-003). Seventeen selections taken from commercial and field recordings originally made between 1929 and 1978. Produced, with 14-page illustrated brochure, by Kip Lornell. Selections: Clayton Horsley, *My Little Woman, Don't the Moon Look Pretty*; John Tinsley, *Penitentiary Blues, Red River Blues*; James Lowry, *Tampa Blues, Karo Street Blues, Early Morning Blues*; Marvin Foddrell, *Who's Been Fooling You?, Looking For My Woman*; Luke Jordan, *Won't You be Kind?, My Gal's Done Quit Me*; Rabbit Muse, *Jailhouse Blues, Rabbit Stomp*; Richard Wright, *Peaksville Boogie*; Turner Toddrell, *Slow Drag, Going Up to the Country*; Herb Richardson, *Tell Me Baby*.

Virginia's rich Anglo-American folk music tradition has not escaped documentation. Starting with the founding of the Virginia Folklore Society by C. Alphonso Smith in 1913, Virginia folk music collectors led by Smith and Arthur K. Davis sought to capture the believed-to-be-moribund singing

tradition that proved that Francis J. Child's catalog of old British popular ballads had migrated to the new world. In 1929 Davis published a collection of over 600 texts of Child ballads and followed it in 1960 with another volume of an additional 150 texts. Meanwhile, a 1949 checklist, *Folk-songs of Virginia*, listing nearly 1,000 songs and ballads not in the Child corpus, demonstrated a far broader folk music tradition still thriving. There has not been any comparable intensive effort at collecting the Afro-American musical tradition, though what was collected by John A. Lomax and some later works has offered glimpses of a similarly rich lode.

The three LPs reviewed here comprise an excellent project aimed at presenting the riches of Virginia's several kinds of musical traditions. The selections are carefully chosen and, for the most part, excellently recorded; the brochures include discographic information, complete text transcriptions, fine photographs, notes on the singers and on the songs, and splendid introductory essays to acquaint the non-expert with the essential aspects of the folk musical tradition under exploration.

Volume One focuses on one of the most interesting musical traditions--and one that has escaped detailed investigation until recently: secular black music other than blues. This category includes ballads, badman songs, dance tunes, banjo pieces, protest songs, humorous songs, and love songs. The evidence suggests that these songs date from the 1870s through the 1910s, and many are (or were) as popular in white tradition as in black. In some cases, as in the banjo songs "Cripple Creek," "Bile Them Cabbage Down," and "Cotton-Eyed Joe," it is difficult to assert white or black origins.

By the mid-1920s, when the commercial record industry recognized and catered to a black clientele, blues and gospel music were the thriving styles; the other idioms listed above were generally considered outdated. Nevertheless, some older musicians still performed these non-blues pieces and some found their way onto commercial 78s. Among the artists who seemed to favor such pieces were Jim Jackson, Furry Lewis, Henry "Ragtime Texas" Thomas, Gus Cannon, Papa Charlie Jackson, Stovepipe No. 1 (Sam Jones), and John Hurt. Fortunately, many of their better recordings have been reissued on LP. Kip Lornell's brochure notes include a discography of a half-dozen LPs of more recent non-blues secular black music that demonstrate that the tradition could still be found in the 1960s and '70s.

The artists on BRI 001 were recorded in two distinct time periods: 1936, by John A. Lomax (Jimmie Strothers, Lemuel Jones) and 1976-77 by Kip Lornell, Roddy Moore, and Gary Anderson (all the others). The instruments heard include guitar, banjo, fiddle, accordion, and harmonica. An extra attraction is the several rare and wonderful archival photographs and paintings of early black musicians. Music such as this is important material to be used in the yet-uncompleted study of the black-white musical interchange in post-Civil War America; we are fortunate to have it presented so interestingly and intelligently.

Volume Two returns (historically speaking) to more familiar ground--the Anglo-American ballad tradition. The selections include thirteen Child ballads (Nos. 1, 10, 11, 18, 79, 81, 84, 170/295, 209, 274, 278, 286, 289), three later broadside ballads (Laws Nos. N 30, P 24, Q 26), a native American ballad with British antecedents (Laws F 1); and two other non-ballad-like imported pieces. The presentation styles are arranged chronologically from a *capella* vocals (the first eleven items) to vocal with banjo or guitar to string band accompaniment. A few performers will be familiar to folk music students: Mrs. Texas Gladden, Horton Barker, Dock Boggs, Ernest Stoneman, Kelly Harrell, the Stanley Brothers; but the others have been recorded on LP rarely if at all. As before, the brochure is handsomely laid out and splendidly illustrated.

Volume Three is devoted to black folk music again; this time, the blues. Two selections by Luke Jordan were recorded commercially by RCA Victor in 1929; the three by James Lowry were taken from radio station recordings made in 1953; and the two by Lewis Muse were made for Outlet Records. The other selections were recorded in the field by Kip Lornell in 1976-78. Of particular interest are the two selections by Lewis Muse with ukulele accompaniment, though the instrument is played very much as if it were a guitar. One selection is with electric guitar; the others, all acoustic guitar. Though not so ground-breaking as the first volume, Lornell's brochure notes sketch out quite readably the history of the blues in general and the blues in Virginia in particular.

Turner Foddrell's "Going Up to the Country" is an unusual combination of three- and four-line stanzas, almost a transition between the blues and the earlier black lyric banjo songs. Also not quite a blues in the strict sense is Muse's "Rabbit Stomp," with his own ukulele and kazoo accompaniment. The other, more standard blues-structured pieces, vary from fairly traditional items (e.g., "Karo Street Blues"--a variant of "One Dime Blues," and "Red River Blues") to more personalized compositions built up mostly from scattered traditional verses.

The 11" x 11" booklet is laid out in format identical to those of the preceding two volumes, but unfortunately the quality of reproductions of the photographs is slightly inferior.

All in all, the Blue Ridge Institute--and Lornell, Owen, and Moore in particular--are to be

congratulated for putting together this excellent 3-LP series documenting the musical traditions of Virginia.

--Norm Cohen

"Poor Man, Rich Man": *American Country Songs of Protest* (Rounder 1026). Sixteen songs dramatizing the plight of the impoverished working man circa the Great Depression; illustrated booklet. Selections: Dave McCarn, *Poor Man, Rich Man*; Green Bailey, *Shut Up in Coal Creek Mine*; Gene Autry, *The Death of Mother Jones*; The Georgia Crackers, *Riley the Furniture Man*; Dixon Brothers, *Spinning Room Blues*; Blind Alfred Reed, *Money Cravin' Folks*; Wheeler and Lamb, *The Farmer Is the Man*; Ernest V. Stoneman, *All I've Got Is Gone*; Harry McClintock, *Fifty Years from Now*; Uncle Dave Macon, *We're Up Against it Now*; The Hart Brothers, *A Miner's Prayer*; Fiddlin' John Carson, *The Farmer is the Man that Feeds Them All*; Welling and McGhee, *The Marion Massacre*; Wilmer Watts and the Lonely Eagles, *Cotton Mill Blues*; Slim Smith, *Breadline Blues*; The Monroe Brothers, *The Forgotten Soldier Boy*.

Typical of Rounder, the selections are of interest musically as well as germane to the issue's themes. The package is complete with an art deco Vanity Fair cover and an excellent booklet containing numerous visual materials, carefully researched notes, but surprisingly careless song transcriptions.

Perhaps producer-annotator Mark Wilson's most discerning comment was the observation that "... the labeling of a record as a 'protest song' is vastly more sensitive than it should rightly be." The performers, for the most part, simply expressed their distaste for external forces which caused them financial and physical discomfort. The title song by Dave McCarn, Wilmer Watts's "Cotton Mill Blues," Harry McClintock's "Fifty Years From Now" (recorded, incidentally, in 1931), "Spinning Room Blues" by the Dixon Brothers, and Green Bailey's tale of moribund colliers in "Shut Up In Coal Creek Mine" are a few of the offerings. Although some pieces are better than others, there are really only one or two which could be termed weak.

Aside from the less than accurate transcribing, the only negative feature seems to be a mediocre remastering job. While many of the original recordings are scarce--and the pressings from Paramount, for example, were seldom excellent--the failure of Rounder to utilize sensible filtering is very distracting on some tracks.

--Donald Lee Nelson

WESTERN SWING REVIVAL: STILL ALIVE AND THRIVING

Taking Off!--Milton Brown & his Musical Brownies (String STR 804). Reissue of sixteen selections originally recorded 1935-37. Titles: *Chinatown My Chinatown*, *St. Louis Blues*, *In El Rancho Grande*, *Taking Off*, *If You Can't Get Five Take Two*, *Fan It*, *Little Betty Brown*, *Some of These Days*, *Sweet Georgia Brown*, *Texas Hambone Blues*, *Washington and Lee Swing*, *My Mary*, *Goofus*, *Honky Tonk Blues*, *Sweet Jennie Lee*, *There'll Be Some Changes Made*. Compiled, annotated (jacket liner notes), and produced by Tony Russell.

Chuck Wagon Swing--Swift's Jewel Cowboys (String STR 806). Reissue of fourteen selections originally recorded 1939. Titles: *Chuck Wagon Swing*, *My Untrue Cowgirl*, *Raggin' the Rails*, *Memphis Blues*, *Coney Island Washboard*, *Fan It*, *Little Willie Green*, *Memphis Oomph*, *Willie the Weeper*, *Swingin' at the Circle S*, *Dill Pickle Rag*, *Rose Room*, *Bug Scuffle*, *You Gotta Ho-De-Ho*. Compiled, annotated (jacket liner notes), and produced by Tony Russell.

Operators' Specials (String STR 807). Reissue of sixteen selections by various bands originally recorded 1936-ca. 1949. Selections: Jimmy Revard and his Oklahoma Playboys, *Swing Me*, *It's a Long, Long Way to Tipperary*; Johnny Lee Wills and his Boys, *Milk Cow Blues*, *Too Long*; The Tune Wranglers, *She's Sweet*; Leaford Hall and his Texas Vagabonds, *Blue Man*; Buddy Jones, *Rockin' Rollin' Mama*, *Mean Old Sixty Five Blues*; Doug Bine and his Dixie Ramblers, *Ramblers Stomp*; Ocie Stockard and his Wanderers, *Nickel in the Kitty*; Bob Skyles and his Skyrockets, *Rubber Dolly*, *Jive and Smile*; Sons of the West, *Panhandle Shuffle*; Hoyle Nix and his West Texas Cowboys, *A Big Ball's in Cowntown*; Smoky Wood and his Wood Chips, *Woodchip Blues*; Adolph Hofner and his San Antonians, *Sometimes*. Compiled, annotated (jacket liner notes) and produced by Tony Russell.

Western Swing, Vol. 4 (Old Timey 119). Reissue of sixteen selections by various bands originally recorded 1936-40. Selections: The Tune Wranglers, *My Sweet Thing*, *It Don't Mean a Thing*; The Modern Mountaineers, *Gettin' that Lowdown Swing*; Jimmie Revard & His Oklahoma Playboys, *Tulsa Waltz*; Hank Penny & His Radio Cowboys, *It Ain't Gonna Rain No Mo'*, *Mississippi Muddle*; Claude Casey & His Pine State Playboys, *Pine State Honky Tonk*; W. Lee O'Daniel & His Hillbilly Boys, *Lonesome*

Road Blues; Washboard Wonders, *It Ain't Right*; The Modern Mountaineers, *You Got to Know How to Truck and Swing*; Crystal Springs Ramblers, *Tired of Me, Down in Arkansas*; Shelly Lee Alley & His Alley Cats, *Try it Once Again*; Ted Daffan's Texans, *Worried Mind, Blue Steel Blues*; Milton Brown & His Brownies, *Baby Keep Stealin'*. Edited by Chris Strachwitz, jacket liner notes by Tony Russell.

Western Swing, Vol. 5 (Old Timey 120). Reissue of sixteen selections by various bands originally recorded 1935-41. Selections: The Tune Wranglers, *I Believe in You*; Light Crust Doughboys, *Tom Cat Rag, Blue Guitars*; Buddy Jones, *Mean Old Lonesome Blues, Settle Down Blues*; Sons of the Pioneers (Farr Brothers), *Kilocycle Stomp, Cajon Stomp*; Milton Brown & His Brownies, *I'll Be Glad When You're Dead, You Rascal You, Stay on the Right Side Sister*; Universal Cowboys, *Hot Mama Stomp*; Jimmie Davis with Milton Brown's Musical Brownies, *High Geared Daddy, Honky Tonk Blues*; The Nite Owls, *El Rancho Grande*; Bill Boyd & His Cowboy Ramblers, *Thousand Mile Blues*; Bob Skyles & His Sky-rockets, *Hot Tamale Pete*; Ocie Stockard & His Wanderers, *Bass Man Jive*. Edited by Chris Strachwitz; jacket liner notes by Tony Russell.

South Texas Swing--Adolph Hofner--His Early Recordings, 1935-55 (Arhoolie 5020). Reissue of twelve selections originally recorded in 1936-ca 1949 by different bands with Hofner; and one cut from a radio broadcast of the 1950s. Titles: *South Texas Swing, Maria Elina, Does My Baby Love Me Yes Sir!, Sam the Old Accordion Man, Mistakes, Why Should I Cry Over You?, I'll Keep My Old Guitar, Jessie Polka, Shiner Song, I Never Felt So Blue, Longhorn Stomp, Happy Go Lucky Polka, Radio Broadcast--Theme-Intro-Pearl Beer Ad-You Can't Break My Heart-Druggin' the Bow-It's a Sin-Theme*. Edited and produced by Chris Strachwitz and Adolph Hofner; jacket liner notes by Tony Russell.

Light Crust Doughboys (Longhorn KK-008). Reissue of sixteen selections originally recorded 1937-40. Titles: *Weary Blues, Gulf Coast Blues, Horsie Keep Your Tail Up (Keep the Sun Out of My Eyes), Truck Driver's Blues, Mean Mean Mama (From Meana), Little Honky Tonk Headache, All Because of Lovin' You, If I Had My Way, If You'll Come Back, Snow Deer, Blue Guitars, Avalon, We Must Have Beer, Mama Won't Let Me, Oh Baby Blues (You Won't Have No Mama At All), Beer Drinkin' Mama*. Brief jacket liner notes by Keith Kolby.

Country and Western Dance-O-Rama--Milton Brown and his Brownies (Western WS 1001; reissue of Decca DL 5561). Reissue of eight selections originally recorded 1935-37. Titles: *St. Louis Blues, Sweet Jennie Lee, Texas Hambone Blues, Brownie Special, Right or Wrong, Washington and Lee Swing, Beautiful Texas, Little Betty Brown*. Brief jacket liner notes by Charlie Lamb.

Tulsa Swing: Johnny Lee Wills (Rounder 1027). Eighteen selections taken from radio transcriptions of 1950-51. Titles: *In the Mood, Ridin' Down the Canyon, Cowboy's Dream, Southland Swing, Don't Let Your Deal Go Down, Keep A Light in the Window Tonight, Never Alone, Four or Five Times, Leather Britches, Sally Goodin, Buffalo Gals, Silver Dew on the Bluegrass Tonight, Smoke on the Water, Boogie Woogie Highball, Love You So Much, Black-Eyed Susan Brown, Farther Along, Smith's Reel*. Produced, edited, and annotated (jacket liner notes) by Charles Wolfe.

Ocie Stockard and the Wanderers--1937 (Origin Jazz Library OJL-8103). Reissue of fourteen selections made in 1937 featuring jazz trumpeter Harry Palmer with Stockard's western swing band. Titles: *There'll Be Some Changes Made, Just Blues, Same Thing All the Time, Wabash Blues, Please Sing for Me, To My House, Black and Blues, Ain't Nobody Truck Like You, One of Us Was Wrong, Turn Your Lights Down Low, How Come?, Why Shouldn't I?, Long Ago, What's the Matter?* Jacket liner notes by Cary Ginell; produced by Harvey Newland.

It has been contended by some that, historically speaking, the term *western swing* was first applied to the music of such bands as those of Spade Cooley and Tex Williams in the 1940s in Southern California. However, most users of the term refer to the music of the southwest, in particular, Texas and Oklahoma, especially as popularized by the bands of Bob Wills, Milton Brown, W. Lee O'Daniel, and others, starting in the early 1930s. If the differently styled music of Cooley and Williams are western swing, then this latter genre could be described as "hot country" or "country jazz." The latter terms are more descriptive of most of what is now being reissued, which stresses the jazz and blues roots of western swing rather than the big band swing that was contemporaneous. Rather than try at this late date to alter casual usage, I would suggest that we distinguish two regional western swing styles: the Southern California variety, epitomized by the Spade Cooley, Tex Williams, and Jimmie Lefevre ensembles--all of which emphasize multi-violin leads, generally played in a smooth style, and stressing contemporary popular or Hollywood western songs in their repertoires; and the southwestern western swing, with more use of pianos, horns, banjos, and guitars, as well as hot fiddles, with repertoires borrowed heavily from blues, jazz, and hillbilly music. All the records reviewed here are in the latter category.

Two albums feature Milton Brown and his Brownies, one of the first western swing bands to record--and, if Brown hadn't died prematurely as the result of an automobile accident in 1936, they would probably have rivaled Bob Wills and the Texas Playboys as the leaders of the genre, speculates Tony Russell in his liner notes on String STR 804. Brown and Wills played together in Fort Worth as

the Alladin Laddies; later they were in the original Light Crust Doughboys band, sponsored by Burrus Mills. Shortly thereafter Wills and Brown separated and each formed his own band. The Musical Brownies first recorded in 1934 for RCA's Bluebird label. In 1935-36 they recorded for the new Decca label. A year after Brown's death, Milton's brother, Durwood, led the band for a last Decca session in 1937. Both String STR 804 and Western WS 1001 are drawn from the Decca recordings (with five numbers common to both albums). The selections on both albums are mostly pop and jazz tunes of the 1930s, except for the Mexican "El Rancho Grande," bluesman Frankie "Half Pink" Jaxon's "Fan It," Bob Dunn's original composition, "Taking Off," and Jimmie Davis and Stuart Hamblen's composition, "My Mary." "Little Betty Brown" sounds like an old-timey hoedown tune; "Sweet Jennie Lee" is a close cousin (musically speaking) to the Fort Worth Doughboys' "Sunbonnet Sue;" and "Honky Tonk Blues," with fine vocal by Jimmie Davis, is the same tune as Jess Young's Tennessee Boys' "Old Weary Blues."

WS 1001 is something of an oddity--a 10" LP reissue of an earlier Decca 10" disc featuring Brown. Unfortunately, though I don't know what the Decca disc sounded like, this one is rather poor technically, and compares poorly with the sound quality of the String reissue.

Like the Lightcrust Doughboys, the Swift Jewel Cowboys got their name from their sponsor: Swift & Company's Jewel Oil and Jewel Shortening. The band existed from 1933 to 1942, with a single three-day recording session in 1939. Unlike the Brownies, the Swift Jewel Cowboys used horns--both cornet and clarinet--as well as accordion. On several of their recorded numbers they were joined by a young harmonica player, Jimmy Riddle, who was not a regular member of the band but frequently filled in for other band musicians on vacations. Their repertoire, like most western swing bands, drew on jazz, blues, hillbilly, pop, and some original material. "Raggin' the Rails" is an instrumental medley of "Wreck of Old Number Nine" and "Casey Jones." "Chuck Wagon Swing," "Swingin' at the Circle S," "Bug Scuffle," and "Memphis Oomph" were composed by Lefty Ingram, the band's versatile fiddle, clarinet, and saxophone player. Most of the selections on this sampler are instrumental pieces. All in all, this is a well-produced and nicely remastered selection of one of the under-reissued western swing bands of the 1930s.

Although the original Light Crust Doughboys included both Bob Wills and Milton Brown (they made only one record together, in 1932, as the Fort Worth Doughboys), the recordings on the Longhorn reissue seem to come all from 1937-40, and feature primarily Dick Reinhart, Knocky Parker, Marvin Montgomery, Jim Boyd, Kenneth Pitts, and Cecil Brower. Except for the above-mentioned 1932 session, which was for RCA Victor, the Doughboys recorded, from 1933 to 1941, exclusively for American Record Company/Columbia. I am therefore intrigued by the jacket photograph, dated 5 October 1933, which shows the band in an automobile carrying a sign, "WBAP, KPRC, WOAI, KOMA, and Brunswick Recording." (Another sign says, "Chicago Bound" which is where the band made their first recordings on 10 October 1933.) The selections on this album consist mostly of originals by Marvin Montgomery, some popular blues pieces of the day, and a few old standards. "All Because of Lovin' You" is the nineteenth-century pop hit by Will S. Hays, "Mollie Darling;" and "Oh Baby Blues" is Ma Rainey's "Oh Papa Blues," notwithstanding the listed composers credits on both titles. The 78s used for this LP are often somewhat noisy; the liner notes are quite short.

Adolph Hofner, featured on Arhoolie 5020, was born in Texas of mixed parentage--German and Czech--and grew up in the midst of a Czech-speaking community where European musical traditions were strong. He first recorded with Jimmie Revard's Oklahoma Playboys ("Does My Baby Love Me, Yes Sir!") in 1936, playing guitar and singing lead, but made his living as a mechanic. In 1939 he began a full-time musical career, playing the western swing that was popular throughout Texas and the southwest. After the war he played western swing and Czech polka music interchangeably, recording both as well. "Happy Go Lucky Polka" and "Shiner Song" are examples of his polka music. "Jessie Polka" may also be, but I have heard it claimed that this tune was originally a Mexican song, not a European one. Hofner is still active with his current band, the Pearl Wranglers (sponsored by Pearl Beer), in the San Antonio area. Information on recording data, personnel, and band history, are based on interviews by Tony Russell with Hofner.

Operators' Specials (the term referred, in the late 1930s, to records that were expected to have special appeal for the jukebox trade) features "16 red-hot jukebox hits from the heyday of western swing" by a dozen different bands, all recorded in Texas, mostly between 1936 and 1941. "She's Sweet" is a thinly disguised version of the pop hit, "Ain't She Sweet." "Rockin' Rollin' Mama" is to the familiar tune of "Deep Elem Blues." "Mean Old Sixty Five Blues," an interesting topical lyric, is also to a frequently used tune, most recently as "Bar Room Buddies" by Merle Haggard and Clint Eastwood. "Rubber Dolly" and "A Big Ball's in Cowtown" are the only tunes familiar in the southeast as well as southwest; the former is one of many descendants of the 1900 cakewalk, "Creole Belles;" the latter is closely related musically to the gospel song "Do Lord Remember Me" and also to "Long Journey Home." The English wartime hit, "It's A Long, Long Way to Tipperary" was also popular in the southeast. This is a lively collection, skillfully edited and well-remastered. With the single exception of the Bob Skyles's band (and drums on some other cuts) all the music sampled is on stringed instruments; Skyles's outfit used almost exclusively brasses and reeds.

Western Swing, Vols. 4 and 5 (Old Timey 119 and 120) continue a series of samplers begun fifteen years ago by Chris Strachwitz when he produced the first reissue LP of western swing recordings. Vol. 4 includes a few non-Texas bands (Hank Penny's group, mostly alabamians, were recorded in Memphis, though they were doing radio work in Atlanta at the time; the Pine State Playboys and the Washboard Wonders were from North Carolina). Except for "Tulsa Waltz," melodically reminiscent of "Wednesday Night Waltz," the selections are all up-tempo, with some dazzling instrumental virtuosity on Duke Ellington's composition, "It Don't Mean a Thing," and some nice pianowork on the bluesy "Pine State Honky Tonk." "Baby Keep Stealin'" seems to be based on the tune "House of David Blues." Vol. 5 includes some of the only lead (Spanish) guitar work with the two guitar-fiddle duets by Hugh and Karl Farr made in 1935 for Decca, and "Blue Guitars" featuring the lead guitar of Muryel Campbell. "I'll Be Glad When You're Dead, You Rascal You" is a Cab Calloway favorite based on the old tune "Careless Love." "Hot Mama Stomp" combines the "Rubber Dolly" tune with a circle of fifths progression of the "Salty Dog Blues" type. Jimmie Davis's "High Geared Daddy" is a rewrite of Gene Autry's "Do Right Daddy Blues," and his "Honky Tonk Blues" is another "Deep Elem Blues." Both are good examples of one of the best white blues singers of the 1930s.

Tulsa Swing is from a different era and medium; the recordings are taken from radio transcriptions of 1950-51. The two sides of the album are presented as if each were a complete radio show, although the notes indicate that in order to assure the best variety, the selections have been rearranged. Johnnie Lee, the lesser-known brother of Bob Wills, made his own contributions to western swing during the 1940s; he is probably best remembered for his two hit recordings, "Milk Cow Blues" and "Rag Mop." During the 1930s Johnnie Lee played tenor banjo in his brother's band. In 1940, Johnnie Lee formed his own band and recorded shortly thereafter for Decca. While Bob went to California after the end of World War II, Johnnie Lee stayed in the Texas-Oklahoma area, where he remained active in music until the mid-1960s. The musicians on these transcriptions include Leon Huff (vocals and guitar), Don Harlan (reeds), Henry Boatman (fiddle), Curly Lewis (fiddler), Buster Magness (steel guitar), Eb Gray (guitar), Clarence Cagle (piano), and Wills himself (occasional vocals, banjo, fiddle). In his liner notes, Charles Wolfe raises some interesting problems about the extent to which recordings or transcriptions are representative of a band's live performance repertoire. Wolfe quotes Wills concerning sponsors' willingness to pay mechanical royalties on copyrighted tunes, suggesting that recorded performances relied more than live ones might on p.d. material. However, the remarks are confusing, implying that some sort of mechanical royalties were to be paid as a result of live performances: this is not the case; mechanicals are paid to the copyright holder of a musical work that has been mechanically recorded. But, if they were scrupulous, the musicians would have had to pay royalties for any piece they played publicly that was under copyright protection. The question still remains, though, to what extent a recorded repertoire differed from an on-stage one. Whatever the reasons for their inclusion, Wills's band did perform gospel numbers (two are on this disc--"Farther Along" and "Never Alone," the latter to the tune of "I'll Be All Smiles Tonight") which, judging by recordings, most other western swing bands did not do.

During the 1960s, Origin Jazz Library was one of the first and most productive labels involved in the reissue of vintage blues recordings. After a hiatus of many years, the label, owned by Bill Givens, has become active again. OJL 8103 marks a departure from the usual fare offered on OJL--the complete recordings of Ocie Stockard's western swing band made on 11 September 1937 with jazz trumpeter Harry Palmer sitting in. The result is an interesting blend of western swing and jazz styles--perhaps jazzier than most western swing bands--originally recorded for RCA and issued on seven Bluebird releases. The discs, however, failed to make an impact on the public, and the experiment was not repeated. Palmer, who died in 1952, was active in the Fort Worth jazz scene for many years, but apparently made no recordings apart from these. The other musicians are Stockard (banjo), George Bell (piano), Johnny Brosky (fiddle, clarinet), Robert "Buck" Buchanan (fiddle), Wanna Coffman (string bass), and Buster Ferguson (guitar). The repertoire consists mostly of jazz and pop hits from the 1920s and 1930s, with the exception of Thomas Haynes Bayly's hit of the 1840s, "Long Long Ago."

--Norm Cohen

JEMF SOUND DOCUMENTS

(Each LP/Booklet Combination costs \$8.98)

- LP 101: *THE CARTER FAMILY ON BORDER RADIO*. 22 musical selections taken from a group of electrical transcriptions played between 1938 and 1942 over various border radio stations. Illustrated booklet contains a brief history of the Carter Family, annotations and musical transcriptions of the songs, and a discography of the Carter Family on LP records. 18pp.
- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLE: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCCELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Members of the Friends of JEMF may purchase LPs 101-107 for \$6.00

There is a \$1.00 charge per order for postage and handling fees. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.)

CALIFORNIA RESIDENTS add 6% sales tax.

JEMF SPECIAL SERIES

2. *JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)*, by John L. Smith. 48pp, photos. \$2.50
3. *UNCLE DAVE MACON: A BIO-DISCOGRAPHY*, by Ralph Rinzler and Norm Cohen. 54pp, bibliography, photos. \$2.50
4. *FROM BLUES TO POP: THE AUTOBIOGRAPHY OF LEONARD "BABY DOO" CASTON*, ed. by Jeff Titon. 30pp, musical transcriptions, photos. \$2.00
5. *'HEAR MY SONG': THE STORY OF THE SONS OF THE PIONEERS*, by Ken Griffis. 148pp, biography, discography, bibliography, photos, filmography, chronology. \$6.25.
6. *GENNETT RECORDS OF OLD TIME TUNES, A CATALOG REPRINT*. Introduction by John K. MacKenzie. 20pp, photos. \$2.50
7. *MOLLY O'DAY, LYNN DAVIS, AND THE CUMBERLAND MOUNTAIN FOLKS: A BIO-DISCOGRAPHY*, by Ivan M. Tribe and John W. Morris. 36pp, photos, bibliography. \$3.50.
8. *REFLECTIONS: THE AUTOBIOGRAPHY OF JOHNNY BOND*. 79pp, chronology, discography, filmography, photos, sheet music. \$4.00.
9. *FIDDLIN' SID'S MEMOIRS: THE AUTOBIOGRAPHY OF SIDNEY J. HARKREADER*, ed. by Walter D. Haden. 37pp, bibliography, discography. \$4.00.
10. *THE COLUMBIA 33000-F IRISH SERIES*. A numerical listing compiled by Pekka Gronow. 78pp, introduction, release dates, artist and title indexes, illustrations. \$4.00.
11. *THE RECORDINGS OF JIMMIE RODGERS: AN ANNOTATED DISCOGRAPHY*, by Johnny Bond. 76pp, introduction by Norm Cohen, select bibliography, chronology, photos, illustrations. \$5.00.
12. *FOLK FESTIVAL ISSUES: REPORT FROM A SEMINAR*, prepared by David E. Whisnant. 28pp, photos, illustrations. \$3.00.
13. *LORETTA LYNN'S WORLD OF MUSIC*, by Laurence J. Zwisohn. 115pp, annotated discography and complete list of songs she composed, and biographical data. \$5.00.

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

JEMF REPRINT SERIES

All Reprints are \$1.00

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin* (Hatboro, Pa.: Folklore Assoc., 1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968); and "A Ballad in Search of its Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore* (New York: Basic Books, 1968).
15. "Railroad Folksongs on Record: A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium* (Number Nineteen) (New York: Columbia Univ. Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97,'" by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) California residents add 6% sales tax.

JEMF QUARTERLY

CONTENTS

Vol. 17	Spring 1981	No. 61
Arnold Shultz: The Greatest? Guitar Picker's Life Ended Before Promise Realized, by Keith Lawrence		3
Jazz: The Word, and Its Extension to Music, by Peter Tamony		9
Afro-American Gospel Quartets: An Annotated Bibliography and LP Discography of Pre-War Recordings, by Kip Lornell		19
Graphics #56: Clare Leighton, by Archie Green		24
Announcements		34
The Australian Regal and Regal Zonophone Numerical Series (1927-1958), Part IX		35
Book Reviews: <i>Everyman's Book of British Ballads</i> , by Roy Palmer (Norm Cohen); <i>Ballads in the Charles Harding Firth Collection of the University of Shef- field: A Descriptive Catalogue with Indexes</i> , by Peter W. Carnell (Norm Cohen); <i>Bibliography of Black Music, Vol. I: Reference Materials</i> , by Dominique-Rene de Lerma (Norm Cohen); <i>Whole Lotta Shakin' Goin' On: Jerry Lee Lewis</i> , by Robert Cain (B. Lee Cooper); <i>Radio's "Kentucky Mountain Boy"</i> --Bradley Kincaid, by Loyal Jones (Grandpa Jones); <i>Bibliography of Discographies 1935-1980, Vol. II</i> , by Daniel Allen (Norm Cohen)		42
Record Reviews: <i>Gambler's Lament</i> , Charley Jordan: "It Ain't Clean," Walter Vinson: "Rats Been on My Cheese," <i>Virginia Traditions: Non-Blues Secular Black Music, Virginia Traditions: Ballads from the British Tradition, Vir- ginia Traditions: Western Piedmont Blues</i> (Norm Cohen); "Poor Man, Rich Man": <i>American Country Songs of Protest</i> (Donald Lee Nelson); <i>Taking Off--Milton Brown & His Musical Brownies, Chuck Wagon Swing--Swift's Jewel Cowboys, Oper- ators' Specials, Western Swing Vol. 4, Western Swing Vol. 5, South Texas Swing--Adolph Hofner--His Early Recordings 1935-55, Light Crust Doughboys, Country and Western Dance-O-Rama--Milton Brown and His Brownies, Tulsa Swing: Johnny Lee Wills, Ocie Stockard and the Wanderers--1937</i> (Norm Cohen)		45
JEMF Sound Documents and Publications		52
* * * * *		
COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, JEMFQ 56 (Winter 1979)		
* * * * *		

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$10.00 (or more) annual membership dues. Individual subscriptions are \$10.00 per year for the current year; Library subscriptions are \$12. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$6.50; to Asia, Africa, and Australia, an extra \$8.50 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$2.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

JEMF QUARTERLY



VOL. XVII

SUMMER 1981

No. 62

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st Vice President
Fred Hoeptner, 2nd Vice President
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, *JEMF Quarterly*

Norm Cohen

ASSOCIATE EDITOR, *JEMF Quarterly*

Linda L. Painter

ARCHIVIST

Linda L. Painter

EXECUTIVE V-P, Friends of JEMF

Larry Zwisohn

ADVISORS

Ry Cooder
David Crisp
Harlan Daniel
David Evans
Pekka Gronow
John Hammond
Wayland D. Hand
Joseph C. Hickerson
William Henry Koon
Bill C. Malone
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Daniel Patterson
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Neil V. Rosenberg
Tony Russell
Michael Seeger
Chris Strachwitz
Bill Ward
Paul F. Wells
Joseph T. Wilson
Charles K. Wolfe

JEMF QUARTERLY

CONTENTS

Vol. 17	Summer 1981	No. 62
Letters		56
John McGhee and Frank Welling: West Virginia's Most Recorded Old-Time Artists, by Ivan M. Tribe		57
Welling and McGhee Discography, compiled by Ivan M. Tribe		64
That Ain't Country: The Distinctiveness of Commercial Western Music, by Thomas S. Johnson		75
Graphics #57: Old Dan Tucker, by Archie Green		85
Examining a Decade of Rock Bibliographies, 1970-1979, by B. Lee Cooper		95
The Australian Regal and Regal Zonophone Numerical Series (1927-1958), Part X		103
Book Reviews: <i>Blacks in Blackface: A Source Book on Early Black Musical Shows</i> , by Henry T. Sampson (reviewed by W. K. McNeil); <i>Chuck Berry: Rock 'N' Roll Music</i> , by Howard A. DeWitt (B. Lee Cooper); <i>Folk Song Index: A Comprehensive Guide to the Florence E. Brunnings Collection</i> , by Florence E. Brunnings (Norm Cohen).		107
Record Reviews: <i>Uncle Dave Macon: Laugh Your Blues Away</i> --Rounder 1028 (reviewed by Norm Cohen); <i>The Georgia Yellow Hammers: "The Moonshine Hollow Band"</i> --Rounder 1032 (N.C.); <i>Tennessee Strings</i> --Rounder 1033 (N.C.).		110
JEMF Sound Documents and Publications		112

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56 (Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$6.50; to Asia, Africa, and Australia, an extra \$8.50 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$2.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

LETTERS

Dear Editor:

It would appear that the fine articles on Western Swing recently appearing in the *JEMFQ*, failed to answer the primary question: Is it proper to use the terminology *Western Swing* (a name coined in the early forties, and a sound created by the Spade Cooley band) to describe a different sound that was featured several years earlier?

To the best of this writer's knowledge, the first documented use of the term *Western Swing* occurred in Los Angeles in 1942, when Spade Cooley billed himself as "King of Western Swing." Tex Williams, an original member of the Spade Cooley band, is of the firm opinion that this was the first application of the term to any western band. Jimmy Wakely, whose impressive career dates back to the mid-thirties in Oklahoma, has stated that to the best of his knowledge *Western Swing* was first used by the Cooley band. It should be recalled that in this particular period of time Benny Goodman was the "King of Swing," and by popular fan vote Roy Rogers was crowned "King of the Cowboys." Not to be outdone, and possibly with a bit of jealousy of Rogers, Cooley assumed the title "King of Western Swing."

Hank Penny, mentioned by some as creating the sound, must be eliminated as a contender for the creation of the term or for that matter even playing the music. Hank had an impressive aggregation in the mid-thirties with such outstanding musicians as Sheldon Bennett, Boudleaux Bryant, Louis Dumont, Carl Stewart, and Noel Boggs; but to quote Hank, "There ain't no way we ever played Western Swing music. Heck, man, we just did the best we could to play a little like Bob Wills. I had some fine, swingin' musicians, and I liked what we played, but it wasn't Western Swing. The first time I heard the name was when Cooley used it in the early forties."

More than any other group, the Texas Playboys are credited with the first use of the term and the music. It may prove a bit surprising to some to hear Leon McAuliffe recently state, "We never have used the name *Western Swing*. We don't consider our music to be what we think of as Western Swing." In recent discussions

with Leon, Al Stricklin and Joe Ferguson, three original members of Bob Wills' Texas Playboys, all three agree that the early Playboy band never used the name. Leon, Wills' original steel man, recalls the first time he heard the name. In a taped interview, Leon said, "It was on one of our West Coast trips to make a movie that we appeared with the Spade Cooley band at the old Venice Pier Ballroom. Spade was playing a type of music that was new to us. The voicing of the fiddles, the use of the guitars, and the great written arrangements created an altogether different sound than ours. That was the first time we heard the name *Western Swing*. With a laugh, McAuliffe recalled one night after their appearance with Cooley, as they were sitting backstage, Wills leaned over to Cooley and asked, "Spade, are you really the King of Western Swing?"

Leon went on to explain, "Our sound was always referred to as Wills' music. It never had a particular name attached to it. All of the groups in the Midwest were called fiddle bands. Even after Bob added the horns, we still considered ourselves a fiddle band." Joe Ferguson, bass player and vocalist for Wills stated that he was unaware of the name *Western Swing* prior to its use by Cooley. None of the groups he was associated with before joining Wills ever used the name. "Brother" Al Stricklin, the creative piano player for Wills, stated he first heard the name used by Leon McAuliffe himself when Leon organized his first group in Tulsa in 1946.

If Spade Cooley and Tex Williams did in fact create a new sound which they called *Western Swing*, is it proper for historians to now use the name to describe a sound that is notably different? Are there other opinions out there?

--Ken Griffis
North Hollywood, CA

[For those who would like to reply to this letter, or to write on any other relevant topic, or comment on any recent articles in the Quarterly, please address your letters to: Editor, JEMF QUARTERLY, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA 90024]

JOHN MCGHEE AND FRANK WELLING:
WEST VIRGINIA'S MOST-RECORDED OLD-TIME ARTISTS

By Ivan M. Tribe

West Virginia, like other Appalachian and southern states, produced a sizable number of old-time recording artists in the early years of hillbilly music's commercialization. Unfortunately, many Mountain State musicians have been sadly neglected by most scholars and record enthusiasts with some exception being made for Blind Alfred Reed, Frank Hutchison, and Clark Kessenger. A few years ago, the research of Donald Lee Nelson began to help fill this gap. However, ill health curtailed Nelson's work and little has since been done.

During the early years of hillbilly recordings, West Virginia musicians cut over 1,100 masters and had more than 800 sides released. A single duo, usually working together but at times alone or with others, accounted for more than one-fourth of this output. At the time of their last recordings in April 1933, they ranked behind only Vernon Dalhart and perhaps Riley Puckett in the number of matrices they had made and records released. Although John McGhee and Frank Welling spent more time in the studios than either Jimmie Rodgers, Uncle Dave Macon, or Charlie Poole, they remain virtual unknowns in the 1980s. To many contemporary old-time fans their music may possess less appeal, partly because of their large repertory of standard gospel songs and also because the higher pitched vocal harmonies of the Monroe Brothers and Blue Sky Boys of a decade later make their bassy sounding duets seem strange. Also, like some other old-timers, their music contained less traditional influence than some of the purer folk performers. Yet in their day McGhee and Welling must have had considerable appeal or they would not have recorded so often. Furthermore, McGhee's fine harmonica work and Welling's spirited steel guitar rank among the best in their genre.

The McGhee and Welling story begins in Griffithsville, Lincoln County, West Virginia, on 9 April 1882, with the birth of John Leftridge McGhee.¹ His parents were Peter A. McGhee and Annie Catherine Eggleston. John's father and grandfather had been Baptist preachers. In the late 1880s, the family moved to the railroad and Ohio River city of Huntington where the elder McGhee lost his life in a 1909 street car accident. In 1905, John McGhee married Susie Rankin Eskew in Waverly, Ohio, and the couple subsequently reared six

children. Although the couple lived briefly in Charleston at various times, Huntington constituted their main home and the McGhees lived for several years at 430 Ninth Street West and later at 1549 Seventh Avenue, near the corner of Sixteenth Street. Both John and Sue eventually followed the skilled trade of painting and paperhanging, and John McGhee also interested himself greatly in church and community musical activities.

John McGhee, like his forebears, belonged to the Baptist Church, but his chief religious interest lay within the field of sacred music. In about 1923, he served as choir director at the Kenova Baptist Church where he led a choral group comprising some sixty persons. McGhee knew how to read music and played a wide variety of instruments ranging from pump organ, calliope, and piano to guitar, bones, Jew's Harp, harmonica, and the water xylophone. However, his children are not sure exactly how, when, and under what circumstances he acquired his broad range of musical talents. Presumably, his interests in church music came through his Baptist background, and they have no doubt that music constituted the most dominant influence and interest in his life. John McGhee also possessed a large collection of old sheet music, some of it predating his own birth. Somewhat oddly none of this collection that survives in the family's possession includes any of the old songs that either he or Frank Welling ever recorded.

John McGhee also displayed considerable interest in secular music. He actively participated in a wide range of local theater and hometown talent variety shows. These activities varied from playing piano in silent movie houses to singing in barbershop quartets. In the early 1920s he had a role as a calliope player in promoting a motion picture about the Hatfield-McCoy feud. Showboat managers sought his services as a calliope player when their craft docked in Huntington. He also directed large choirs at major religious revivals in Huntington, one of which numbered a thousand persons. Perhaps most notable of all, in May 1924, McGhee played the "Pirate King" in a local presentation of the Gilbert and Sullivan musical, *All at Sea*.² His oldest daughter, Ruth, also had a part. Obviously, John McGhee exemplified a broad range of musical interests, ranging from traditional to near classical.



The cover of a Frank Welling songbook at the time he was sponsored by Pow-a-tan Tonic, ca. 1938. (Photo from the C. C. Clere Collection)



John McGhee

Exclusiv

John McGhee, ca. 1929. Photo from a Paramount Record brochure. (Courtesy of Anna McGhee Schrulle)

Somewhere along the way during these activities, McGhee made friends with a younger man named Frank Welling. Perhaps the two met through the kinship ties of the Eskews, since they already knew the Welling family. Born across the river in Lawrence County, Ohio, on 16 February 1900, Frank Welling was the son of Harvey Welling, an old-time fiddler. Harvey, who entertained at local square dances, must have supplied his son with his earliest musical influences. In 1912, the Wellings moved to Huntington, which must have exposed Frank to broader musical influences. While in his late teens, Frank worked with a vaudeville group known as Domingo's Filipino Serenaders that played Hawaiian music. Here he learned how to play the Hawaiian steel guitar and probably also the ukelele, having already gained familiarity with the Standard guitar. Welling worked in other vaudeville groups, too, and entertained in Huntington theaters with his brother, E. Vern Welling. John McGhee's son and daughter believe that their father and Frank worked together in a Knights of Pythias minstrel show as endmen as early as 1917. They also sang together at other social functions and as part of the Washington Avenue Baptist Church Choir.

McGhee and Welling began their recording careers at the instigation of William R. Calaway, then a Huntington resident who later gained considerable fame as an A & R man. The duo made their first sessions for the Starr Piano Company's Gennett label in November 1927. Cleve Chaffin, a fellow West Virginian, also made his recording debut the same day, but John and Frank had better luck in that Starr officials released some of their material. McGhee's children think that initially Calaway took about a third of their royalty money. Some evidence suggests that he may have signed all his royalty rights to Calaway. Several more sessions in Richmond, Indiana, for the Starr Piano Company followed for McGhee and Welling over the next five and one-half years, and more than half of their total recorded output came from this supply of masters.



William Shannon (l); Cleve Chaffin (r)

Beginning in January 1928, the duo also began recording for the Wisconsin Chair Company, manufacturers of Paramount Records (and also Broadway for Montgomery Ward). Between that date and February 1931, they recorded more times for this company in such locations as Chicago, New York, and Grafton, Wisconsin. Some of their more interesting material appeared on this label, including the two topical textile mill labor songs, "North Carolina Textile Strike" and "The Marion Massacre." John McGhee's "Hello World Doggone," made as a special pressing for its subject, W. K. Henderson of Shreveport, Louisiana, also came from these sessions. Although McGhee and Welling material often appeared on subsidiary labels under artist pseudonyms from both Starr Piano and Wisconsin Chair masters, some of their Paramount releases even came out under such manufactured name credits as Red Brush Rowdies, Martin Brothers, and the Dixie Sacred Trio.

Brunswick constituted a third record company to utilize John McGhee and Frank Welling's talents. In February 1928, this firm held sessions in Ashland, Kentucky. There the duo recorded sixteen released sides which appeared on either the Brunswick or Vocalion labels. This material consisted entirely of sacred songs and some featured spoken introductions by a Reverend Joseph Hagin. Although several other West Virginia musicians appeared at the Ashland sessions including John B. Evans, Roy Harvey, the Kessenger Brothers, and Warren Caplinger (a Tennessee resident at the time), strangely enough none of the local Huntington musicians sometimes associated with McGhee and Welling recorded at that time.

The fourth and last firm to record John McGhee and Frank Welling, the American Record Corporation, brought them to New York in both 1930 and 1931. Like Gennett and Paramount, W. R. Calaway had close relations with this new Depression-created company. The ARC manufactured records sold on a variety of dime store connected labels although most sales apparently came via the Conqueror label owned by Sears, Roebuck and Company. Their instrumental and humorous offerings from the last session carries only their first names for credit, "Frankie and Johnny." Another interesting aspect of the artist credits on their recordings concerns an apparent compromise as to which name came first on Labels. The Gennett and Brunswick releases listed McGhee's name first whereas those on ARC and Paramount gave Welling's name first.

Both artists combined other economic activities with their part-time careers in music. McGhee continued in paperhanging although his wife and children handled the work during his more active periods. In fact, the firm became known as Sue McGhee and Sons. Welling, on the other hand, made practical use of his talents, working extensively as a music teacher giving guitar and ukelele lessons. For a time during the height of prosperity he even had a studio in conjunction with one T. W. House of Proctorville, Ohio.³

At times other musicians accompanied McGhee and Welling into the recording studios. In one instance, Welling waxed several sides for Paramount with William M. Shannon while McGhee and Tommy Cogar cut for Gennett only a few days later. One wonders if their sessions had been scheduled so close together in time that they decided to divide forces in order to extend their resources further. Both Shannon, a native of nearby Louisa, Kentucky, who worked in Huntington as a house-painter, and Cogar, who lived in suburban Ceredo, sang in quartet groups with John and Frank in Huntington area churches and on radio station WSAZ. Ironically, both teams recorded different tragedy songs about the recent marine disaster involving the ship "Vestris."

John and Frank also helped provide instrumental backing for a pair of Huntington solo vocalists who recorded for both Gennett and Paramount. E. Miller Wikel, a carpenter by trade, whose wife was McGhee's niece, lived next door to Frank Welling on Virginia Avenue. He, too, worked in quartets with Welling, McGhee, Cogar, and Shannon (McGhee, who sang all vocal parts, could fill in for anyone who might be absent). Wikel made two visits to the Gennett studios and one to Paramount, but only had a total of five sides released. He and a fiddler named Bill Davies also seem to have been members of a string band that included McGhee, and perhaps Welling, known as Calaway's West Virginia Mountaineers that recorded for Gennett at the time of Wikel's initial session. Perhaps these musicians also helped make up the Red Brush Rowdies that recorded for Paramount as well in 1928. In about 1931, Wikel and his wife Ada moved from Huntington and this apparently ended his association with Frank and John.



John McGhee and Miller Wikel of The West Virginia Mountaineers, ca. 1928. (Photo from Mrs. Bill Charlesvia, Anna McGhee Schrule)

The other vocalist backed by McGhee and Welling--David Miller, "the Blind Soldier"--carved out a more extensive recording career for himself. Miller also lived in Huntington although at the other side of town and worked on WSAZ radio and on record under the auspices of W. R. Calaway. The latter apparently combined his two main Huntington acts in a February 1929 Paramount session and on Miller's final Gennett visit on 7 April 1930. The Paramount sides feature McGhee's harmonica and Welling's Hawaiian guitar augmenting Miller's singing; the Gennett material probably did so, too, although none of the latter was released. Except for the two recording sets and perhaps a little radio or other show work, it seems unlikely that either man ever played extensively with Miller.

With the exception of Jack Teter who helped on one Paramount session and Harry Sayre, the WSAZ pianist who played on Welling's final recordings in 1933, Thelma Welling and Alma McGhee constituted the only other known persons to help John and Frank on their sessions. Thelma, Frank's wife, sang the third part in the trio on several numbers, played guitar, and also did several duets with her husband, all for Gennett. Alma, John McGhee's daughter, born on 3 September 1913, sang the third part on numerous recordings in the 1929-1931 period for Gennett, Paramount, and ARC. She may have also played ukelele on some waxings. Many of these songs are credited to the Welling and McGhee Trio or as on one Paramount session to the Dixie Sacred Trio.

Back in Huntington, McGhee and Welling proved to be very much in demand for singing at funerals. Their quartet sang in many churches and also on WSAZ. They apparently continued to perform for live secular audiences as well. Although they seem to have played mostly in the Huntington area, they occasionally journeyed farther from home. Late in 1930 the duo went as far as Alabama, and McGhee's daughter believes that they participated in recording sessions there. However, the company ledgers do not appear to substantiate this recollection and letters do not specify the exact location.

Sacred material constituted the main fare of the Welling and McGhee repertory. Songs like J. H. Hall and J. Calvin Bushey's "O Why Not Tonight," C. Austin Miles's "In the Garden," and R. E. Hewitt and John R. Sweeney's "Sunshine In My Soul" were all recorded on three of the four labels for which they did matrices. One gets the impression that the record company officials visualized them as an act that rendered acceptable country arrangements of well-known hymns and marketed their product on the basis of the song rather than the singers. An accompanying illustration from a mail order catalog underscores this point. Although there are several McGhee and Welling discs advertised on the page, their names do not appear, and all but one appear in the "Sacred" selection. This suggests that song titles determined much of the popularity of

their music rather than any individual appeal which their talents may have possessed. Since most mail order catalog record purchasers lacked any knowledge of the artists on the discs they bought, the consumers obviously chose their titles on the basis of song preferences.⁴

MUSICAL INSTRUCTORS

THOS. W. HOUSE FRANK WELLING

Radio and Recording Artist

**THE FRANK WELLING
HAWAIIAN STUDIO**

TEACHING
UKULELE

HAWAIIAN GUITAR STANDARD GUITAR

Standard or Hawaiian Guitar Valued at \$20.00
Given Free to Each Student Enrolled

Studio-Room 502 Lewis Arcade Bldg. Phone 9304

Sentimental songs of the previous generation also constituted an important portion of the McGhee and Welling repertoire. They performed several mother songs in particular, and fragmentary evidence suggests that the popularity of three or four of these may have exceeded that of their sacred numbers. John and/or Frank had some fourteen different mother songs released, two of which they recorded on three different labels. These songs, "Picture on the Wall," a recent composition by members of the stringband known as the Georgia Yellowhammers and the somewhat older "Where Is My Mama" (1916) proved to be their best sellers for the five quarterly periods over two years for which sales figures are available. The ARC releases of this disc sold 4,792 copies, 74 percent of them on the Conqueror label. "A Flower From My Angel Mother's Grave," an 1878 composition, coupled with "Don't Grieve Your Mother," also did well with sales of 3,563 copies in the same period. Other McGhee and Welling mother songs included "Where Is My Boy Tonight" (1877), "My Mother's Bible" (1893), and "You're As Welcome As the Flowers in May" (1902). The latter also apparently sold well, but its popularity is more difficult to judge since it was coupled with the old sentimental Gussie Davis composition, "Maple on the Hill," which Conqueror re-released after the Mainer's Mountaineers' version became a hit on Bluebird in 1935.⁵

Topical songs, particularly those concerned with tragedies and disasters, also represented another one of the duo's mainstays, especially for McGhee, who recorded nine such solo numbers, seven of them being released. Apparently McGhee composed most of these himself. Topics included such events as the "Columbus [Ohio] Prison Fire," the "Sinking of the Submarine S-4," the "Break-

ing of the St. Francis Dam," the "Wreck of the Virginian Train #3," and "The Marion Parker Murder." In the case of the last two events, McGhee's ballads had to compete with those written and performed on other labels by Blind Alfred Reed, Roy Harvey, and Blind Andy Jenkins. The odd coincidence that both McGhee and Welling recorded songs about the Vestris disaster with their other singing partners also seems a bit unusual. One of the songs which they did not compose, that of the highly publicized Harry Powers murders in Quiet Dell, West Virginia, dealt with a series of sensational crimes in their home state, and as Donald Lee Nelson has pointed out in his probing study of the case some years ago, may have even had an impact on the trial. The McGhee recording of the "Columbus Prison Fire" may have been one of the better selling Paramount-Broadway releases and remained in the Montgomery Ward catalogs at least into 1934.

Some of the more interesting--albeit atypical--McGhee and Welling songs dealt with economic and social issues. In October 1929, John and Frank recorded a pair of numbers about recent incidents in a Marion, North Carolina textile workers' strike. Although the lyrics of "The Marion Massacre" and "North Carolina Textile Strike" express sympathy with the strikers and the laboring classes, the ultimate message is of the next world and the joys of "In heaven above where all is love/There'll be no sorrow there."⁶ Another McGhee song, "Hello World Doggone," praised Shreveport chain store enemy and radio station KWKH owner, W. K. Henderson. Paramount apparently made a special pressing of McGhee's recording for Henderson to play and sell over his station.⁷ A few McGhee and Welling songs of social commentary took more of a humorous vein like those on prohibition--"Old Kentucky Dew" and "Sweet Adeline at the Still"--along with their Depression lyric, "Busted Bank Blues."

Information currently available on McGhee and Welling record sales is fragmentary, yet just enough information exists to be somewhat ambivalent. While some comparative figures suggest that their discs sold fewer than those of other Calaway discoveries like Cliff Carlisle and Martin and Roberts, other comparisons hint that they may well have held their own. In five quarterly periods, Welling and McGhee's best sellers for ARC were "Picture on the Wall"/"Where is My Mama" which sold 4,792 records, followed by "There is Sunshine in My Soul"/"Haven of Rest" with 4,288. By contrast, Carlisle's cover of the Jimmie Rodgers's song "Desert Blues"/"Birmingham Jail No. 2" sold 11,329 copies in nine quarters. However, if one compares sales for the same periods for which figures are available, Welling and McGhee's number one record sold 1,082 more copies. Welling and McGhee's best single quarter was 1,350 sales of Conqueror 7978. "The Old Account"/"Sweeping Through the Gates," in the first three months of 1934, hardly compares with

Martin and Roberts' "Ninety-Nine Years"/"Prisoner #999" which sold 4,818 in the same quarter with 2,977 of them on Conqueror 7967. In the final analysis, until more sales data are uncovered, one must simply assume that those companies marketing McGhee and Welling must have been encouraged or they would not have persisted in continuing to record and release their material. Also, one needs to recall that in those Depression years, all recordings sold poorly. As Norm Cohen points out, Charlie Poole's classic of "Milwaukee Blues"/"One Moonlight Night" sold only 800 copies. Even combined Victor and Montgomery Ward sales of Jimmie Rodgers's "Old Love Letters" /"Somewhere Down Below the Dixon Line" totaled only 5,400. Recordings simply did not sell well during the Great Depression.⁸

The Depression hit the chief sources of income for old-time musicians very hard, but McGhee and Welling kept trying longer than many of them. John Max McGhee remembers selling records for a dime each, going door to door and hauling them in his coaster wagon. He did this in order to make extra money to go to the movies. John and Frank did their final session together in August 1932, for Starr, and Welling went back again the following April with WSAZ staff pianist Harry Sayre and cut his final session with a different type of accompaniment.

Frank Welling continued his career in entertainment by working as a radio announcer. Although he seems to have appeared briefly on the WWVA Jamboree in some capacity, he worked primarily as an announcer on Charleston station WCHS from 1937. Together with performer Buddy Starcher he helped start an important live audience jamboree-type show called "The Old Farm Hour" which ran for several years. This show featured such important West Virginia artists as Bill Cox, Warren Caplinger and Andy Patterson, Clark Kessenger, and Buddy Starcher, while helping to give younger performers like the Lilly Brothers, the Bailes Brothers, and Rex Parker their first experiences in show business. In those years, he created a bucolic character known as "Uncle Si" to his radio audiences. Oddly enough, many of his later acquaintances seem not to have known that he had been a major recording artist and performer only a few years earlier. He worked at WCHS until the mid-1950s and also briefly at a Chattanooga, Tennessee station before returning to Charleston in ill health. He died from peritonitis on 23 January 1957, and the family returned his body to Huntington for burial.⁹

John McGhee and his wife remained in Huntington and continued in the paperhanging business. However, his children believed that he was not as happy as in the earlier years when music played so important a role in his life. His residence on Ninth Street flooded in 1937, and in 1940 the McGhees purchased a brick home on Seventh Avenue. In the late evening of 9 May 1945, McGhee died of a heart attack while having a before-bedtime



Frank Welling as "Uncle Si" WCHS Charleston, 1940. (Photo from the C. C. Clere Collection)

snack. He, too, was buried in Huntington. His daughter, Alma McGhee Harbour Wallace, also remained in Huntington and lived until 18 January 1973, dying a few months short of her sixtieth birthday. One child, a son, lives in Gibraltar, Michigan. John Max McGhee and Anna McGhee Schrule, the fourth and sixth children, still live in the family home in Huntington and in Kenova, respectively. Fortunately, they obtained much information from older brother Ernest prior to his death.

As far as is known, most of those who recorded with McGhee and Welling are also dead. William Shannon moved to Toledo and died in 1962 while performing in an Elks charity show. Tom Cogar probably died prior to McGhee. Miller Wikel went to Baltimore after he left Huntington and lived until 1964. Nor is any more known of Bill Davies or Jack Teter. W. R. Calaway continued as an A & R man until his death in 1949. David Miller died in Huntington in 1959. Ironically, two of his sons live only a few blocks from the McGhee home and none are aware that the other exists or that their fathers recorded together. Thelma Welling survived Frank's death and is now living in Burbank, California. Vern Welling died in 1976.

Both McGhee children have fond memories of those childhood days when "Dad and Frank" would go away to make records and return with gifts for them. They have a few of the original discs and a pile of Gennett test pressings as mementoes of those times and possess an increasing awareness of the role played by John McGhee, Frank Welling, and their friends in the early years of the development of both country and gospel music. Some years ago, Mrs.

Schrule tried to interest West Virginia folklorist, the late Patrick Gainer, in researching her father's historical role, but to no avail. However, they, like most others--including myself until recently--lacked an awareness that McGhee and Welling had made more records than any other country musicians except for Vernon Dalhart, Riley Puckett, and the Martin and Roberts conglomeration in that first decade of hillbilly commercialization.

--Rio Grande College
Rio Grande, Ohio



NOTES

1. Most of the biographical material in this sketch comes from interviews with John Max McGhee and Anna Lee McGhee Schrule, Huntington, W. Va., 28 August 1980, and supplemental telephone conversations. Additional data has been provided by Guthrie T. Meade, Donald Lee Nelson, Charles K. Wolfe, Thelma Welling, Jean Welling Bryant, and Merlyn Ross.
2. *Huntington Herald-Dispatch*, 4 May 1924.
3. *Huntington City Directory 1928* (Pittsburgh: R. L. Polk and Co., 1928), pp. 635, 679.
4. Montgomery Ward and Company, *Catalog: Spring and Summer, 1934* (Chicago: Montgomery Ward & Co., 1934), p. 341
5. For background on mother songs, see William Carson Ellis, *The Sentimental Mother Song in American Country Music*. (Unpublished Ph.D. dissertation, Ohio State University, 1978), passim.
6. For a text and discussion of "The Marion Massacre," see John Greenway, *American Folksongs of Protest* (New York: A. S. Barnes and Company, 1960), pp. 130-132.
7. See Judith R. Harway, notes to "Hello World Doggone" in Richard K. Spottswood, editor, *Songs of Complaint and Protest*, Folk Music of America, V. 7 (Washington: Library of Congress, 1977), pp. 3-4.
8. Material on ARC record sales from microprints of W. R. Calaway Collection at the John Edwards Memorial Foundation, University of California, Los Angeles, California; comparative data on sales come from Norm Cohen, *Long Steel Rail: The Railroad in American Folksong* (Urbana: University of Illinois Press, 1981), pp. 33-34; and Johnny Bond, *The Recordings of Jimmie Rodgers: An Annotated Discography* (Los Angeles: John Edwards Memorial Foundation, 1978), p. vi.
9. See unidentified newsclipping "Frank Welling Death Victim" in JEMF files; also a copy of his death certificate can be found in the inside liner to the reissue album JEMF 103, *Paramount Old Time Tunes* (1977), p. 9.

NOTE: Research for the above article was funded in part through grants from the National Endowment for the Humanities and the Berea College Appalachian Studies Fellowships. Material was largely drawn from the author's forthcoming book on country music in West Virginia.

A WELLING AND McGHEE DISCOGRAPHY

[The discography was compiled by the author of the preceding article,
Ivan M. Tribe]

Column 1 lists the matrix number; column 2, the selection title; column 3, the artist credited--last name only, regardless of how the names actually appeared on the labels--column 4, releases, with record labels abbreviated as follows:

Ba	Banner	Ge	Gennett	Pm	Paramount
Bell	Belltone	JEMF	JEMF (LP)	Ro	Romeo
Br	Brunswick	LBC	Library of Congress	Rou	Rounder (LP)
Bwy	Broadway		(LP)	Spr	Superior
Chl	Challenge	MW	Montgomery Ward	Spt	Supertone
Chm	Champion	Me C	Melotone (Canada)	Svt	Silvertone
Cq	Conqueror	Or	Oriole	Vo	Vocalion
De	Decca	Pe	Perfect		

Starr Piano Co. Richmond, Ind., 16 Nov. 1927

943	Sweet Bunch of Daisies	Chaffin	Rejected
944	Aged Mother	Chaffin	Rejected
945	The Night My Mother Died	Chaffin	Rejected
946	Curtain of Night	Chaffin	Rejected
947	The Preacher and the Bear	McGhee	Ge 6403, Chm 15414, Chm 33014, Chl 392, Svt 5212, Svt 8162, Spt 9256
948	Wreck of the C & O	Chaffin	Rejected
949	Railroad Bill	Chaffin	Rejected
950	He Keeps Me Singing	McG & W	Ge 6334, Chl 399, Svt 8166, Spt 9262, Spr 0323
951	I'm Gonna Ride in Elijah's Chariot	McG & W	Rejected
952	I've Been Redeemed	McG & W	Ge 6334
953	When We All Get To Heaven	McG & W	Rejected
954	I Got Mine	McG & W	Rejected

Starr Piano Co. Chicago, Ill., 30 Dec. 1927

13329	The Sinking of the Submarine S-4	McGhee	Ge 6362, Chm 15427, Chl 385, Chl 389, Svt 5203, Svt 8163, Spt 9257, Spr 0367, Bell 1177
13330	The Wreck of the Virginian Train #3	McGhee	Chm 15467, Chl 389, Svt 5203, Svt 8163, Spt 9257, Spr 0344, Bell 1167
13331	Aged Mother	McGhee	Ge 6419, Chm 15483, Svt 8158, Spt 9243

Starr Piano Co. Chicago, Ill., 31 Dec. 1927

13332	The Marion Parker Murder	McGhee	Ge 6362, Chl 385, Spr 0344, Bell 1167, Chm 15427
13333	I Got Mine	McGhee	Ge 6403, Chm 15503, Chl 391, Svt 5212, Svt 8162, Spt 9256

Starr Piano Co. Richmond, Ind., 18 Jan. 1928

13371	Constantly Abiding	McG & W	Chl 400
13372	I Surrender All	McG & W	Rejected
13373	Praise the Lord, It's So	McG & W	Ge 6389, Chm 15464, Chl 400, Svt 5206, Svt 8170, Spr 0345, Spt 9266, Bell 1168
13374	I'm On the Sunnyside	McG & W	Ge 6389, Chm 15485, Chl 401, Svt 8166, Spr 0383, Spt 9262, Bell 1185
13375	Meet Me There	McG & W	Ge 6435, Chm 15464, Svt 5206, Svt 8170, Spr 0383, Spt 9266, Bell 1184
13376	I Am Resolved	McG & W	Ge 6435, Chm 15485, Chl 399, Spr 0345, Bell 1168
13377	I Feel Like Traveling On	McG & W	Rejected
13378	Get a Transfer	McG & W	Rejected
13379	Daddy Blues	Welling	Rejected

Starr Piano Co. Richmond, Ind., 19 Jan. 1928

13380	I'se Goin' From the Cottonfields	Welling	Rejected
13381	Stepping in the Light	McG & W	Rejected
13382	Where the Gates Swing Outward Never	McG & W	Rejected

Wisconsin Chair Co. Chicago, Ill. ca Jan. 1928

20248	At the Cross	W & McG	Pm 3115, Bwy 8212
20249	There is a Fountain Filled with Blood	W & McG	Pm 3115, Bwy 8212
20250	Haven of Rest	W & McG	Pm 3093, Bwy 8135
20251	Knocking at the Door	W & McG	Pm 3093, Bwy 8135
20252	My Mother's Bible	W & McG	Pm 3108, Bwy 8204
20253	In the Garden	W & McG	Pm 3084, Bwy 8198
20254	There is Sunshine in My Soul	W & McG	Pm 3084, Bwy 8198
20255	?		
20256	Are You Washed in the Blood	W & McG	Pm 3102, Bwy 8136
20257	What a Friend We Have in Jesus	W & McG	Pm 3102, Bwy 8136
20258	When the Roll is Called Up Yonder	W & McG	Pm 3108, Bwy 8204
20259	?		
20260	?		
20261	There's a Spark of Love Still Burning	W & McG	Pm 3157, Bwy 8215

Starr Piano Co. Richmond, Ind. ca Mar. 1928

13615	Breaking of the St. Francis Dam	McGhee	Ge 6419, Chm 15467, Spr 0367
13616	I'm Free Again	McG & W	Ge 6533, Chm 15588
13617	Climbing Up the Golden Stairs	McG & W	?
13618	I Want To Go There Don't You	McG & W	Ge 6533
13619	The Lonely Village Churchyard	Welling	Rejected
13620	The Volunteer Organist	McGhee	Ge 6450
13621	Bring Back the Old Time Music	McGhee	Ge 6450
13622	He Hideth My Soul	F & TW *	Rejected
13623	The Bible is Good Enough For Me	F & TW	Rejected
13624	Are You From Dixie	Welling	Rejected

* Frank and Thelma Welling

Starr Piano Co. Richmond, Ind. ca Apr. 1928

13699	Get a Transfer	McG & W	Ge 6657
13700	Stepping in the Light	McG & W	Ge 6657, Chm 15588
(next 3 masters are not Welling & McGhee)			
13704	I Feel Like Traveling On	McG & W	Rejected
13705	Bill Bailey, Won't You Please Come Home	McGhee	Ge 6479

13706	Bill Bailey, Ain't That a Shame	McGhee	Ge 6479, Chm 15503
13707	These Bones Gonna Rise Again	McG & W	Rejected

Brunswick-Balke-Collender Co. Ashland, KY late Apr. 1928

AL237	Whosoever Meaneth Me	McG & W	Vo 5251
AL239	There is Power in the Blood	McG & W	Br 251
AL240	The Lily of the Valley	McG & W	Vo 5251
AL241	?		
AL242	?		
AL243	I Would Not Be Denied	McG & W	Br 251
AL244	?		
AL245	?		
AL246	?		
AL247	?		
AL248	?		
AL249	The Old Account Was Settled Long Ago	McG & W	Br 258
AL250	Dwelling in Beulah Land	McG & W	Br 258
AL251	?		
AL252	?		
AL253	?		
AL254	He Abides	McG & W	Br 222
AL255	?		
AL256	?		
AL257	?		
AL258	Hide Me	McG & W	Br 222
AL259	?		
AL260	I Am Coming Home	McG & W	Br 272
AL261	?		
AL262	?		
AL263	Have Thine Own Way	McG & W	Br 272
?	The Hallelujah Side	W & McG	Vo 5241
?	God's Love	W & McG	Vo 5241
?	The Nearer the Sweeter	McG & W	Vo 5263
?	Shouting Hallelujah All the Way	McG & W	Vo 5263
?	Go By the Way of the Cross	McG & W	Vo 5299
?	The Eastern Gate	McG & W	Vo 5299

Starr Piano Co. Richmond, Ind. 9 May 1928

13797	A Suffering Child Made Happy	McGhee	Ge 6587
-------	------------------------------	--------	---------

Starr Piano Co. Richmond, Ind. 1 June 1928

13882	Hard Luck Jim	McGhee	Ge 6546, Chm 15751, Cq 7260
13883	Life Ain't Worth Living When You're Broke	McGhee	Ge 6960, Chm 15751, Chm 20331?

Starr Piano Co. Richmond, Ind. 25 June 1928

13918	May I Sleep In Your Barn Tonight Mister	Wikel	Chm 15545, Cq 7254
13919	Frail Wildwood Flower	Wikel	Ge 6566, Cq 7254
13920	She'll Be Waiting on the Golden Stairs	Wikel	Ge 6566, Chm 15545, Spt 9323

(Note: John McGhee plays harmonica and possibly guitar on some of the above numbers; fiddle by Bill Davies)

13921	The Corn Shucker's Frolic	C WVM *	Ge 6546, Spt 9177
13922	Grandpapa's Frolic	C WVM	Rejected

* Callaway's West Virginia Mountaineers; likely personnel include Bill Davies, John McGhee, Miller Wikel, and W. R. Callaway

Starr Piano Co. Richmond, Ind. 15 Aug. 1928

14146	Hatfield-McCoy Feud	McG-WVM	Ge 6587
14147	Just Plain Folks *	McG-WVM	Rejected
14148	Ezra's Experience at the Recording Laboratory	WVM	Rejected
14149	Yodelin' Daddy Blues	Welling	Ge 6616, Chm 15582, Spt 9083

* Note on ledger "Tune too good to put over on their recordings"

Wisconsin Chair Co. Chicago, Ill. ca Sept. 1928

20795	She's My Mama, and I'm Her Daddy	Welling	Pm 3125, Bwy 8201
20796	No One's Hard Up But Me	RBR *	Pm 3140
20797	The Third of July	RBR	Pm 3140
20798	Tuck Me In	RBR	Pm 3122
20799	?		
20800	I Want To Go Back To My Mountain Shack	Welling	Pm 3125, Bwy 8201
20801	?		
20802	Harbor of Home Sweet Home	RBR	Pm 3150
20803	Midnight Serenade	RBR	Pm 3150
20804	Lead Me Higher Up the Mountain	FW & RBR	Pm 3119, Bwy 8205
20805	The Last Mile	FW & RBR	Pm 3119
20806	?		
20807	Hatfield-McCoy Feud	RBR	Pm 3122
20808	Too Many Parties and Too Many Pals	W & McG	Pm 3157, Bwy 8215

* Red Brush Rowdies

Starr Piano Co. Richmond, Ind. 14 Oct. 1928

14339	I Wants My Lulu	McG & W	Ge 6671, Chm 15671, Chm 45184, Spt 9353
-------	-----------------	---------	---

Starr Piano Co. Richmond, Ind. 15 Oct. 1928

14340	The Hand that Rocks the Cradle	McG & W	Rejected
14341	Nothing To Do But . . .	McG & W	Ge 6671
14342	At the Battle Front	McG & W	Ge 6749, Chm 15753
14343	Will There Be any Stars in My Crown	McG & W	Ge 6874
14344	My Saviour First of All	McG & W	Ge 6749, Chm 15693, Spt 9316
14345	Why Not Tonight	McG & W	Ge 6690, Chm 15693, Spt 9391
14346	I Love to Tell the Story	McG & W	Ge 6874, Chm 15753, Spt 9391
14347	Drifting Down	McG & W	Rejected
14348	Old Wooden Leg	B & B *	Rejected
14349	Lost John	B & B	Rejected
14350	The Baldheaded End of a Broom	B & B	Rejected
14351	Lullaby Land	McG & W	Ge 6719, Chm 15671
14352	I Feel Like Traveling On	McG & W	Ge 6660, Chm 15632, Spt 9316
14353	Just Plain Folks	McG & W	Rejected
14354	Lonely Village Churchyard	Welling	Ge 6719, Chm 15650, Spt 9319
14355	My Redeemer	McG & W	Rejected
14356	Let the Song Ring Out	McG & W	Chm 15632

* Blevius and Blair, acc. by West Virginia Mountaineers

Wisconsin Chair Co. Chicago, Ill. Nov. 1928

20957	I'm a Child of the King	W & S *	Pm 3134, Bwy 8155
20958	?		
20959	?		
20960	?		
20961	?		
20962	Must Jesus Bear the Cross Alone	W & S	Pm 3142
20963	?		
20964	?		

20965	Brighten the Corner Where You Are	W & S	Pm 3134, Bwy 8155
20966	?		
20967	S. O. S. Vestris	W & S	Pm 3127, JEMF 103
20968	?		
20969	Are You a Christian	W & S	Pm 3142

* Welling and Shannon

Starr Piano Co. Richmond, Ind. 3 Dec. 1928

14503	The Vestris Disaster	McGhee & Cogar	Ge 6703, Chm 15650, Spt 9326
14504	My Old Cottage Home	McG & C	Ge 6703, Spt 9326
14505	My Redeemer	McG & C	Rejected
14506	The Song of Wonderful Love	McG & C	Rejected
14507	On Jordan's Stormy Banks	McG & C	Rejected
14508	I Want to Be a Worker for the Lord	McG & C	Ge 6721, Spt 9313
14509	My Saviour First of All	McG & C	Rejected
14510	Calling the Prodigal	McG & C	Ge 6932
14511	Burial of the Miner's Child	McG & C	Rejected
14512	There's Glory in My Soul	McG & C	unissued? 4/12
14513	He Included Me	McG & C	Ge 6795, Chm 15649
14514	Where the Gates Swing Outward Never	McG & C	Ge 6721, Chm 15649
14515	Leaning on the Everlasting Arms	McG & C	Ge 6795
14516	The Hand that Rocks the Cradle	McG & C	Rejected

Wisconsin Chair Co. Chicago, Ill. ca Feb. 1929

21117	There's a Spark of Love Still Burning	W & McG	Bwy 8215
21118-	?		
21162			
21163	Since Mother's Gone	OM-W & McG *	Pm 3155, Bwy 8214
21164	At the Church Door	OM-W & McG	Pm 3158, Bwy 8237
21165	A Mother's Plea	OM-W & McG	Pm 3155, Bwy 8214
21166	Pass Me Not O Gentle Saviour	W & McG	Pm 3175
21167	?		
21168	?		
21169	?		
21170	I Love to Walk with Jesus	W & McG	Pm 3175
21171	?		
21172	Don't Forget Me Darling	OM-W & McG	Pm 3158, Bwy 8237
21173	?		
21174	?		
21175	?		
21176	?		
21177	?		
21178	?		
21179	It's Hard To Be Shut Up In Prison	OM-W & McG	Pm 3158, Bwy 8237
21180	Faded Coat of Blue	OM-W & McG	Pm 6159, JEMF 103

* OM=Owen Mills (psuedonym for David Miller)

Wisconsin Chair Co. New York, NY 22 Oct. 1929

GEX 2397	The Model Church, part 1 [organ acc.]	CHS*	Pm 3196
GEX 2398	The Model Church, part 2	CHS	Pm 3196
GEX 2417	There's a Guiding Star	DST**	Pm 3215, Bwy 8242
GEX 2418	We Are Marching Home	DST	Pm 3215, Bwy 8242
GEX 2419	Shall It Be With You	DST	Pm 3228
GEX 2420	Don't You Want to Go	DST	Pm 3228
GEX 2421	Young Charlotte	Wikel	Pm 3205
GEX 2422	No Home, No Home	Wikel	Pm 3205
GEX 2423	My Old Virginia Home	Wikel	unissued
GEX 2424	My Trundle Bed	Wikel	unissued
GEX 2425	The Marion Massacre	MB***	Pm 3194, Rou LP 1026

GEX 2426	North Carolina Textile Strike	MB	Pm 3194
GEX 2427	Don't Marry a Man if He Drinks	MB	Pm 3248, Bwy 8265
GEX 2428	Will They Deny Me When They're Men	MB	Pm 3248, Bwy 8265
GEX 2429	Climbing Up Dem Golden Stairs	MB	Pm 3217
GEX 2430	Whistling Rufus	MB	Pm 3217
GEX 2431	A Plea to Young Wives	Welling	Pm 3216
GEX 2432	Dedication to Mother	Welling	Pm 3216
GEX 2449	Sweet Happy Home	CHS	Pm 3241
GEX 2450	Way Over in the Promised Land	CHS	Pm 3241
GEX 2451	?	Whoop****	Pm 3230, Bwy 8190
GEX 2452	?	Whoop	Pm 3230, Bwy 8190
GEX 2453	Just Kiss Yourself Goodbye		
GEX 2454	Why Don't You Go		

GEX 2399-2416

GEX 2399- ?
2416

GEX 2433- ?
2448

* Christian Harmony Singers (probably W & McG Trio)
 ** Dixie Sacred Trio (W & McG Trio)
 *** Martin Brothers (pseudonym for W & McG)
 **** Billy Whoop (pseudonym for John McGhee)

Starr Piano Co. Richmond, Ind. 27 Dec. 1929

16020	What a Gathering That Will Be	McG & W	Ge 7114, Chm 15971, Spr 2799, Spt 9678
16021	Whosoever Surely Meaneth Me	McG & W	Ge 7156, Chm 16101, Spt 9726
16022	Beautiful Garden of Prayer	McG & W	Ge 7083, Spt 9726
16023	When We All Get to Heaven	McG & W	Ge 7083, Chm 15900, Spt 9658
16024	No Never Alone	McG & W	Ge 7114, Spt 9678

Starr Piano Co. Richmond, Ind. 28 Dec. 1929

16027	Southwest Mine Disaster	McGhee	Rejected
16028	Pictures From Life's Other Side	Welling	Ge 7096, Chm 15924, Spt 2585
16029	The Great Airplane Crash	McGhee	Ge 7096, Cq 7273
16030	Let Me Down Easy	Welling	Chm 15991, Spr 2527
16031	Hello World Doggone You	McGhee	Rejected
16032	Moundsville Prisoner	Welling	Spr 2585, Cq 7273
16033	That's A Plenty	Welling	Ge 7142, Chm 15991
16034	I Wish They'd Do It Now	McGhee	Rejected
16035	Down the Lane to Home Sweet Home	McG & W	Rejected
16036	The Half Has Never Yet Been Told	McG & W	Rejected
16037	Sweet Adeline at the Still	McG & W	Rejected
16038	Then I Got Drunk Again	McG & W	Rejected

Starr Piano Co. Richmond, Ind. 11 Jan. 1930

16068	G. & C. Railroad Wreck	McGhee	Rejected
16069	You're As Welcome As the Flowers in May	McGhee	Rejected
16070	Don't Greive Your Mother	McG & W	Rejected
16071	A Flower From My Angel Mother's Grave	McG & W	Rejected
16072	Picture on the Wall	McG & W	Rejected
16073	She Rests By the Swanee River	McG & W	Rejected
16074	?		
16075	Where is My Mama	McG & W	Rejected
16076	There is a Vacant Chair at Home	McG & W	Rejected
16077	I'm Drifting Back to Dreamland	McG & W	Rejected
16078	?		
16079	Somebody's Darling Astray	McG & W	Ge 7111, Spt 9612

16080	Little Pal	Welling	Ge 7111, Chm 15924
16081	Down the Lane to Home Sweet Home	McG & W	Rejected
16082	Sweet Adeline at the Still	McG & W	Rejected
16083	Burning Kisses	McG & W	Rejected
16084	Running Wild	McG & W	Rejected
16085	Life's Railway to Heaven	McG & W	Rejected

Wisconsin Chair Co. Grafton, Wisc. ca Jan. 1930

L-93	Hello World Doggone	McG-W-Trio	KWKH/KWEA, LBC 7
L-94	Back to the Harbor of Home Sweet Home	McG-W-Trio	Pm 3223, Bwy 8262
L-95	Don't Sing Aloha When I Go	McG-W-Teter	Pm 3223, Bwy 8262

Starr Piano Co. Richmond, Ind. 3 Feb. 1930

16188	You're As Welcome As the Flowers in May	McGhee	Ge 7168, Chm 15967, Spt 9674, MW 4966
16189	When the Harvest Days are Over Jessie Dear	McGhee	Ge 7168, Chm 15967, Spt 9674, MW 4966
16190	Picture on the Wall	J & A McG-W-*	Ge 7185, Chm 16032, Chm 45096, Spt 9649, Spr 2641
16191	A Flower From My Angel Mother's Grave	J & A McG-W	Chm 15989, Chm 45158, Spt 9649, Spr 2641,
16192	Where Is My Mama	J & A McG-W	Ge 7185, Chm 15989, Chm 45158, Spt 9656
16193	?		
16194	?		
16195	Down the Lane to Home Sweet Home	McG & W	Ge 7247, Chm 16122, Spr 2678, Spt 9626
16196	I'm Drifting Back to Dreamland	McG & W	Ge 7247, Chm 16122, Spt 9626, MW 4928
16197	?		
16198	I Surrender All	McG & W	Ge 7294, Chm 16101, Spt 9725
16199	Life's Railway to Heaven	McG & W	Ge 7156, Chm 15971, Chm 45125, Spt 9658, Spr 2799
16200	We Shall See the King Someday	J & A McG-W	Ge 7143, Chm 15948, Spt 9645
16204	Old Kentucky Dew	McG & W	Ge 7128, Chm 15944, Spt 9640
16205	Sweet Adeline at the Still	McG & W	Ge 7128, Chm 15944, Spt 9640
16206	There's a Vacant Chair at Home Sweet Home	McG & W	Chm 16032, Chm 45096, Spt 9656, Spr 2678, MW 4927
16207	Hello World Doggone		Rejected

* John and Alma McGhee and Welling

Wisconsin Chair Co. Grafton, Wisc. April 1930

L-290	Columbus Prison Fire	McGhee	Pm 3234, Bwy 8188
L-291	?		
L-292	Prisoner's Child	McGhee	Pm 3234, Bwy 8188
L-293	?		
L-294	?		
L-295	?		
L-296	?		
L-297	?		
L-298	Fall in Behind	Whoop	Pm 3253
L-299	Since I Married that Actor Man	Whoop	Pm 3253

Starr Piano Co. Richmond, Ind. 7 April 1930

16449	Down By the Old Mill Stream	J & A McG-W	Rejected
16450	Springtime in the Rockies	J & A McG-W	Rejected
16451	Little Indian Napanee	David Miller	Rejected
16452	But I Do You Know I Do	DM	Rejected
16453	Back to the Harbor of Home Sweet Home	DM-h by McG	Rejected
16454	Since Dear Old Mother's Gone	DM-h by McG	Rejected
16455	A Mother's Plea	DM	Rejected
16456	A Spanish Cavalier	DM-h by McG	Rejected

Starr Piano Co. Richmond, Ind. 8 April 1930

16458	Nailed to the Cross	McG & W	Spr 2602
16459	Going Down the Valley	McG & W	Ge 7294, Spr 2602, Spt 9725
16460	I Will Praise Him Hallelujah	J & A McG-W	Ge 7228, Chm 16013, Spt 9729
16461	Sweeping Through the Gates	J & A McG-W	Ge 7228, Chm 16013, Spt 9729
16462	Till We Meet Again	J & A McG-W	Chm 16076, Spt 9720
16463	I'm Forever Blowing Bubbles	J & A McG-W	Ge 7316, Chm 16076, Spt 9720

Starr Piano Co. Richmond, Ind. 26 May 1930

16659	Wait Till the Sun Shines Nellie	Welling Trio	Ge 7291, Chm 16054, Spt 9718
16660	School Days	WT	Chm 16120, Chm 45171, Spt 9719
16661	Let the Rest of the World Go By	WT	Chm 16053, Spt 9719
16662	I Love to Walk with Jesus	WT	Spr 2557, Spt 9728
16663	Hallelujah All the Way	WT	Chm 16078, Spt 9728
16664	I Am Coming Home	WT	Ge 7271, Chm 16078, Spt 9727, Spr 2557
16665	The Last Mile of the Way	WT	Rejected
16666	Just Inside the Eastern Gate	WT	Ge 7271, Chm 16035, Spt 9727
16667	Will the Circle Be Unbroken	WT	Chm 16035, Chm 45123
16668	Sweet Peace Gift of God's Love	F & T W *	?
16669	Constantly Abiding	F & T W	Rejected
16670	Old Time Power	W S S **	?
16671	Just as Your Mother Was (w/recitation)	Welling	Spr 2524
16672	O How I Miss You Tonight (w/recitation)	Welling	Spr 2524
16673	The Darktown Strutter's Ball	Welling	?
16674	Money Won't Make Everybody Happy	Welling	Rejected
16675	I Told You That I Would Never Forget You	Welling	Rejected
16676	Tie Me To Your Apron Strings Again	WT	Ge 7291, Spt 9718, Chm 16120, Chm 45171

* Frank and Thelma Welling

** Welling Sacred Singers

Starr Piano Co. Richmond, Ind. 27 May 1930

16679	My Old Virginia Home	Wikel	Rejected
16680	Young Charlotte	Wikel	Rejected
16681	My Old Homestead	Wikel	Rejected
16682	A Mother's Goodbye	Wikel	Rejected

(Note: Frank Welling probably plays guitar on the above numbers)

Starr Piano Co. Richmond, Ind. 20 Oct. 1930

17173	Too Many Parties and Too Many Pals	Welling	?
-------	------------------------------------	---------	---

Starr Piano Co. Richmond, Ind. 13 Nov. 1930

17241	Hide Me	F & T W-McG	Chm 16191, Spr 2700
17242	Pass Me Not O Gentle Saviour	F & T W-McG	Chm 16159, Spr 2776
17243	Must Jesus Bear the Cross Alone	F & T W-McG	Chm 16283
17244	The Old Rugged Cross	F & T W-McG	Chm 16169
17245	In the Garden	F & T W-McG	Chm 16235
17246	There's Sunshine in My Soul	F & T W-McG	De 5514, Chm 16191, Spr 2657
17247	Brighten the Corner Where You Are	F & T W-McG	?
17248	There is Power in the Blood	F & T W-McG	De 5514, Chm 16283, Spr 2776
17249	When You're Gone I Won't Forget	F & T W-McG	?
17250	There's a Girl in the Heart of Maryland	F & T W-McG	Rejected
17251	?		
17252	Smiles	F & T W-McG	Chm 16145
17253	He Abides	F & T W-McG	?
17254	The Lily of the Valley	F & T W-McG	Chm 16235

17255	The Nearer the Sweeter	F & T W-McG	?
17256	Since I Have Been Redeemed	F & T W-McG	Rejected
17257	Sweet Peace, Gift of God's Love	F & T W-McG	?
17258	That's How I Need You	F & T W-McG	Chm 16145

Wisconsin Chair Co. Grafton, Wisc. ca Feb. 1931

L-767	Don't Grieve Your Mother	J & A McG-W	Pm 3286
L-768	Money Won't Make Everybody Happy	W & McG	unissued
L-769	Where is My Mama	J & A McG-W	Pm 3286
L-770	Picture on the Wall	J & A McG-W	Pm 3287
L-771	?		
L-772	?		
L-773	We'll Bust Them Trucks	W & McG	unissued*
L-774	The Brotherhood	W & McG	unissued*
L-775	Busted Bank Blues	Welling	Pm 3287
L-776	?		
L-777	?		
L-778	?		
L-779	?		
L-780	?		
L-781	?		
L-782	?		
L-783	?		
L-784	?		
L-785	?		
L-786	I'm On the Sunny Side	W & McG	Pm 3310
L-787	?		
L-788	Almost Persuaded	W & McG	Pm 3310

* anti-truck and pro-railroad songs presumably made for WK Henderson and unissued

American Record Corporation New York, NY 5 Nov. 1930

10210	In the Garden	W & McG Trio	Cq 7712, Ro 5055, Or 8055, Pe 12698
10211	He Keeps Me Singing	W & McG Trio	?
10212	Whosoever Meaneth Me	W & McG Trio	?
10213	Are You Washed in the Blood	W & McG Trio	Cq 7712, Ro 5055, Or 8055, Pe 12698
10214	I Will Praise Him Hallelujah	W & McG Trio	?
10215	There's Sunshine in My Soul	W & McG Trio	Pe 12688, Ro 5047, Or 8047
10216	I'm on the Sunny Side	W & McG Trio	Or 8114, Ro 5114, Pe 12780
10217	Praise the Lord It's So	W & McG Trio	Ro 5077, Or 8077, Pe 12729
10218	The Picture on the Wall	W & McG Trio	Pe 12687, Ro 5046, Or 8046

American Record Corporation New York, NY 6 Nov. 1930

10219	I Feel Like Traveling On		
10220	When We All go to Heaven		
10221	I Am Resolved	W & McG	Ro 5077, Or 8077, Pe 12729
10222	Don't Grieve Your Mother	W & McG Trio	Ro 5096, Or 8096, Pe 12752
10223	A Flower From My Angel Mother's Grave	W & McG Trio	Ro 5096, Or 8096, Pe 12752
10224	Where is My Mama	W & McG Trio	Pe 12687, Ro 5046
10225	The Lonely Village Church Yard		Ro 5056, Or 8056, Pe 12699
10226	I'm Free Again		Ro 5056, Or 8056, Pe 12699
10227	When the Roll is Called Up Yonder		

American Record Corporation New York, NY 7 Nov. 1930

10228	The Haven of Rest		Pe 12688, Ro 5047, Or 8047
10229	The Old Account Was Settled Long Ago		Cq 7978
10230	?		
10231	?		
10232	?		

10233	?	
10234	?	
10235	Where Is My Boy Tonight	Cq 7841
10236	Sweeping Through the Gates	Cq 7978
10237	Sweet Bunch of Daisies	Cq 7841
10238	What a Gathering That Will Be	

American Record Corporation New York, NY 4 Nov. 1931

10956	Beech Fork Special	F & J *	Ba 32593, Ro 5175, Or 8175, Pe 12853
10957	Birdie		Ba 32333
10958	Red Wing	F & J	Ba 32593, Ro 5175, Or 8175, Pe 12853
10959	Maybe Next Week Sometime	F & J	Ro 5111, Pe 12777
10960	My Little Mountain Home	W & McG	Or 8108, Ba 32333, Ro 5108, Pe 12769
10961	The Maple on the Hill	W & McG	Cq 8638, Cq 7966, ARC 5-12-59
10962	Wait Till the Sun Shines Nellie		

* Frank and John (i.e., Welling & McGhee)

American Record Corporation New York, NY 5 Nov. 1931

10963	The Crime at Quiet Dell	W & McG	Or 8108, Ba 32333, Ro 5108, Pe 12769, Cq 7940
10964	Old Kentucky Dew	F & J	Pe 12840, Ro 5164, Or 8164
10965	Sweet Adeline at the Still	F & J	Pe 12840, Ro 5164, Or 8164
10966	Roll It Down		
10967	Take Your Time Papa	F & J	Ro 5111, Pe 12777
10968	I Got Some of That		
10969	Money Can't Make Everybody Happy	Welling	
10970	Bank Bustin' Blues	Welling	
10971	You Are As Welcome As Flowers in May	McGhee	Cq 8638, Cq 7966, ARC 5-12-59

American Record Corporation New York, NY 6 Nov. 1931

10972	There is a Fountain Filled with Blood	W & McG	
10973	Sweet Hour of Prayer	W & McG Trio	Ba 32428, Ro 5130, Or 8130, Pe 12801
10974	I'm Bound for the Promised Land	W & McG	Or 8114, Ro 5114, Pe 12780
10975	The Beautiful Garden of Prayer	W & McG Trio	Ba 32428, Ro 5130, Pe 12801, Or 8130

Starr Piano Co. Richmond, Ind. 28 July 1932

18624	The Voice in the Village Choir	Welling	Chm 16474, MW 4961
18625	My Little Mountain Home	Welling	Chm 16474, MW 4961
18626	Maybe Next Week Sometime	Welling-EOT *	Chm 16500
18627	No Low Down Hanging Around	Welling-EOT	Chm 16709
18628	Slide Daddy Slide	Welling-EOT	Chm 16709
18629	Roll It Down Baby	Welling	Chm 16618

* Frank Welling (The Evans Old Timer)

Starr Piano Co. Richmond, Ind. 29 July 1932

18630	T Bone Steak	Welling	?
18631	My Mother In Law	Welling-EOT	Chm 16500
18632	Sing Me a Song of the South	Welling-EOT	Chm 16512
18633	Honeysuckle Time	Welling-EOT	Chm 16512
18634	Willie After the Ball	Welling	Chm 16618
18635	The Old Fashioned Faith	Welling-EOT	Chm 16531
18636	Money Won't Make Everybody Happy	Welling	?
18637	The Old Elm Tree	Welling-EOT	Chm 16531

Starr Piano Co. Richmond, Ind. 12 Aug. 1932

18676	I Am Thine O Lord	McG & W	Chm 16511
18677	Leaning on the Everlasting Arms	McG & W	Chm 16511
18678	He Abides	McG & W	Chm 16542
18679	Just Over in the Gloryland	McG & W	Chm 16542
18680	This World is Not My Home	McG & W	Chm 16585
18681	The Hallelujah Side	McG & W	Chm 16585
18682	There's a Great Day Coming	McG & W	Chm 16479
18683	Nothing But the Blood	McG & W	Chm 16598, Chm 45121, Me C 45121
18684	Go By the Way of the Cross	McG & W	Chm 16569
18685	Standing on the Promises	McG & W	Chm 16569
18686	My Burdens Rolled Away	McG & W	Chm 16479
18687	Ring the Bells of Heaven	McG & W	Chm 45114, Chm 16660
18688	I Heard My Mother Call My Name	McG & W	Chm 16598, Chm 45121, Me C 45121
18689	Face to Face	McG & W	Chm 16660
18690	His Promise to Me	McG & W	?
18691	I Would Not Be Denied	McG & W	Rejected
18692	I Can't Think of Everything	Welling	Chm 16562

Starr Piano Co. Richmond, Ind. 13 Apr. 1933

19132	The Ill Fated Akron	W w/ Sayre	Chm 16588
19133	The Old Man's Story	W w/ Sayre	Chm 16588
19134	Back in the Old Sunday School	W w/ Sayre	Chm 16594
19135	Little Old Crossroad Store	W w/ Sayre	Chm 16594
19136	I Wouldn't Trade the Silver in My Mother's Hair	W w/Shannon	Chm 16609, MW 4968
19137	Shake Hands with Mother Again	W w/Shannon	Chm 16609
19138	Daddy's Lullaby	W w/Shannon	Chm 16652
19139	Daddy and Son	W w/Shannon	Chm 16697
19140	Mother and Son	Welling	Chm 16652
19141	The Rock that's Higher Than I	T G S *	Chm 16633
19142	Sunrise	T G S	Chm 16633
19143	A Poor Wayfaring Stranger	T G S	?
19144	A Charge to Keep I Have	T G S	Chm 16608
19145	An Evening Prayer	T G S	Chm 16608

* The Gospel Singers

Red Robin Music Company Cincinnati, OH(?) ca. 1949

5011	Eleven More Months and Ten More Days	Uncle Si*	Red Robin 503
5012	Country Boy	Uncle Si	Red Robin 503

* Uncle Si - Frank Welling; back-up musicians unknown

THAT AIN'T COUNTRY:
THE DISTINCTIVENESS OF COMMERCIAL WESTERN MUSIC

By Thomas F. Johnson

Take Me Back To My Boots and Saddle

Western music is an endangered species. Our mass communication networks for years have diluted regional song styles in order to make them palatable to an urban audience attracted to the soft, melodious sounds of what is often called *pop standard*. Music that does not already approximate this sound is either homogenized in the sophisticated recording studios of New York and Los Angeles, or simply left alone to maintain a precarious existence in cultural enclaves or among small dedicated groups of fans and scholars. It has been western music's particular fate to be "enhanced," so that its rough frontier sound will be more acceptable to the urban ear. In this, we have lost something important. The songs of the West are valuable; worth identifying and preserving--not because they are old or quaint, but because as expressive cultural styles they embody a way of life that was, and still is, in our mythology, central to the American experience. Western music has kept alive important values that underlie our lives: the nobility of the free individual; the spiritually restorative qualities of nature in its wilderness state. If western music does not endure as a separate genre, it will be another step towards making our country's music representative of the mass media network, reflecting the synthetic formulae of the recording studio, rather than representative of our distinctive selves.

The general development of western music styles will be reviewed in this article. To begin with, I define *western music* as the trans-Mississippi, folk-based, popular music of extractor and animal husbandry groups, such as trappers, miners, loggers, drifters, and nomadic herders (cowboys), who occupied the American West before the coming of agricultural settlers. Further, I identify it as a distinctive form with its own regional identity, and I distinguish it from *country music* as a song style and a cultural indicator. This contrast of western music and southern music, and their respective cultural matrices, underscores the distinctiveness of both forms. It is especially important to do this because the Nashville establishment equates *rurality* with *country*; to Nashville, all music from rural America must be designated *country music*. This is a disservice to the music of both the South and the West, fals-

ifying the cultural life of both regions. Also, it is a clear example of how the centralized communication network of "Music City" subordinates the regional distinctiveness of another musical form, forcing adherence to its own peculiar formulae. Such an attitude results in only homogenizing out of existence the regional style of the American West.

Western music supports and reinforces certain tenets central not only to the West, but also to America's national culture. First, as a people we uphold the image of the free, unfettered individual, even as our own lives become stratified and specialized. It is western music, not hillbilly nor Tin Pan Alley nor the Boston Pops that has nurtured this image for the general populace. Second, a European ideal of pastoral life, focused in poetry about shepherds and their flocks, has been reborn for America, and indeed all of Western civilization, in the image of the cowboy and his herd of dogies. Western music has provided the lyrics for this industrial-age pastoral poetry. Third, the celebration of the wilderness as existentially, morally, and spiritually good and restorative (a uniquely American cultural belief) has found its home in the American West. Again, it is the popular western song that has been its celebrational medium.

Because it has preserved these cultural ideals for us and broadcast them to the nation and the world, western music must be clearly distinguished, as well as protected against the encroachments of the mass media's electronic bulldozers. If western music disappears under that machine, America will truly have given up a part of its soul.

Across the Great Divide

There are two basic characteristics of western music which differentiate it from country music: stylistically, western music originates from northern occupational folk music, with little evidence of black influence; and, thematically, the lyrics found in western songs focus on man's relation to nature rather than to society or women within society.

Country music is a product of the mutual influences between Afro-American and southern white cultures; the former largely responsible for the



varieties of rhythms. Black country blues progressions and stanza forms have dramatically changed the southern white's Anglo-Celtic-based style. Country music is also distinct from the southern white's private or home folk music, which remains close to the Anglo-Celtic ballad tradition in all respects except vocal style (Cohen, 1977).

Consider, for example, the Library of Congress field recordings from the Southeast, such as the albums *Anglo-American Ballads* (L1, L7) or *Child Ballads Traditional in the United States* (L57, L58). These collections reflect the music sung at home by southern whites, and contain many Anglo-Celtic ballads adapted either directly or thematically to American places and situations. They are the songs at the foundation of southern white music, and were this the only source for southern folk and popular songs, country music would be just a colonial extension of British folk music. These songs generally follow a traditional folk ballad structure in their continuous stories focusing on a climactic situation as the emotional core of the narrative, sung from an impersonal, objective point of view, using understated language to develop dramatic power (Coffin, 1963). They exhibit the stylistic features which Alan Lomax and others have identified as central to western European and American folk music: an unaccompanied soloist, presenting an almost non-repetitive narrative, aimed at telling a story. What counts as most important in the performance is the singer singing his story out "plain and clear," in a neutral voice, letting the story tell itself (Lomax, 1976).

Contrast such songs with the music of Jimmie Rodgers. In his work the influences of Tin Pan Alley; vaudeville; and, most prominently from a stylistic point of view, the influences of the black men he knew from his childhood are apparent. Rodgers's music is an appropriate contrast to the Anglo-Celtic folk song tradition because he was the major synthesizer of the various elements in early country music, bringing together in his own music the central stylistic modes that fixed country as a popular performance music. Black influences are most observable in Rodgers's "blue yodels," in which he uses devices of black blues such as the three-line stanzas with one line repeated and a third resolution line; and the interplay of voice and guitar, using his yodel as a second voice, to comment on the song. The characteristic elements of the blues are in these songs: a radically briefer and repetitious stanza form, vocals that tend to be stylistically playful instead of plainly-sung, descending cadences, polyrhythms, and a significant overlap of voice and instrument (Lomax, 1976).

Of course, the blue yodels constituted only a small percentage of Rodgers's total repertoire; and while they seem to have been the most requested songs in his public appearances, both he and the singers who followed him preferred a moderated style between ballads and blues. Rodgers's blue



Jimmie Rodgers

yodels are important historically and stylistically as a prime example of the polarity that drew southern white singers away from the "old songs" toward an Americanized synthesis of the two styles.

The result of this convergence of styles was not the dominance of one over the other, but, rather, a merging of the two that reduced the ballad form in some respects, and enlarged the blues genre. Country music became more compact than the traditional ballads. Stanzas were reduced to three-to-eight phrases of moderate length. Regular repetition was established in the form of a chorus couplet or quatrain (also the result of Tin Pan Alley influences). Musicians became respected for the "hot licks" they could introduce into their repertoire. The singing style which accompanied this hybrid form is the one we now recognize as country. Basically, the western European style is vocally constricted and nasal, concentrating in the singer's mid-to-upper range, and using some ornamentation and a wailing solo and harmony style now commonly known as "high whine" or hillbilly. Frequently, the singer is only accompanied by a fiddle, guitar, banjo, or steel guitar, that sets up a rhythmic pattern and develops an enhanced melody in instrumental interludes.

The earliest western recordings, those made by cowboys, demonstrate few of the characteris-

tics of black blues or the country hybrid form. In fact, they more clearly resemble the basic western European/American style detailed above, with a solo, neutral-voiced presentation of a straightforward narrative. Absent are the blues rhythms, the blues stanzas, and the black's use of countermelody. In this respect, the melodic form of the western song is purer than that of country music because it is simpler and often presented in the "come all ye" style drawn primarily from the folksongs of occupational groups of the Northeast and North--the working songs of the loggers and miners (Lomax, 1958). Listening to the Library of Congress albums *Songs and Ballads of the Bituminous Miners* (L 60) and *Songs of the Michigan Lumberjacks* (L 56) will highlight many stylistic similarities to the early Victor recordings of Carl T. Sprague, Jules Allen, and Harry McClintock. While western songs generally are closer in style to northern than southern songs, there is one major influence from the South: vocal pitch. Early cowboy recordings often exhibit the southern high, hard, nasal voice.

"MAC'S" SONGS of the Road and Range

WITH GUITAR CHORDS
AND CHORDLE DIAGRAMS

WRITTEN, COLLECTED
AND EDITED BY

**HARRY K.
MCCLINTOCK**
AND
**STERLING
SHERWIN**



SOUTHERN MUSIC PUB. CO., INC.
1613 BROADWAY, NEW YORK

including
"BIG ROCK CANDY
MOUNTAINS"
"THE BUM SONG"
"HALLELUJAH, I'M A BUM"
AND OTHER
NEW AND ORIGINAL SONGS
MADE FAMOUS BY "MAC"
ON VICTOR RECORDS
AND OVER THE
RADIO

This composite western style reflects a society that respects the individual as most important and emphasizes one person's struggle against the world as he faces life alone (Lomax, 1968, 1976). Whereas country music songs also focus on the individual, they additionally reflect a

culture which places that individual within a social matrix. There, he struggles against specific social evils, where he finds love and death intertwined. The solo-string band combination denotes an agricultural village society where the community is of major importance, while the individual integrates his life within the community (Lomax, 1976).

The second characteristic of western music, the thematic focus on man's relation to nature and away from society and women, even more clearly separates it from the music of the South. In the literature of the South and in its criticism, southerners write about their sense of place, how each man is born to a place, and how that place together with his ancestry bear down on him, each branding him with its own stamp whether he accepts it or whether he stays or goes. Southern writers and critics have single-mindedly made the "sense of place" the dominant theme in their work; and men such as W. J. Cash, Louis Rubin, Jr., C. Hugh Holman, and John Stewart have portrayed well the claustrophobic environment in which the southerner grows up. The chivalric tradition, sense of mission, depth of ancestry, closeness of family ties, interdependence on the land, and the deep and complex relationship between whites and blacks.

The great Anglo-Celtic ballads that survived in the South were immersed in this enduring social matrix, and reflect this society in their recurring themes of love and death. From "Lord Randall" and "Barbara Allen" on, the individual either struggles alone against social evils or searches for love. His usual end is sickness, debilitation, and death.

Southern social cohesion remained beyond the experience of the early westerner. He lived in a land that was characterized as full of only "sun, silence, and adobe" (Powell, 1978). In such an environment man is the alien, the interloper, the nomad, and the land is supreme and quietly destructive. Out West, men saw nature's power, their own alienation from society, and imminent death. At times they might even have seen nature at its most beautiful. Each of these perceptions, as well as the very tensions their opposition creates, was the seedbed for western music.

Clearly, the social settings of the great ballads were irrelevant out West, and they did not survive the frontier. There is no miner's "Barbara Allen" or cowboy "Lord Randall." Songs of love could not survive because the West was primarily a man's world, filled with perilous jobs--fighting Indians, hammering tunnels into rock, handling dangerous herds of cattle. British romances could not hold their own against the real dangers of a frontiersman's everyday life, and so they never came West (Lomax, 1958). Western culture--a loose confederation of workmen--and the land, which was alien and inhospitable, would not allow it. And when the westerner sang, he found his sorrow grounded in a more



elemental loneliness than the southerner: with no society to absorb his needs for companionship, he sang a blues lamenting his isolation from his fellow men. He filled the void with nature, specifically the world of work around him. The cowboy sings of the trail, the herd, and the caprices of nature; the logger, of the woods, his tools, and the caprices of nature. And all sing of death. Western music is essentially the music of men, their work, their land, and their death--outside the pale of civilized society.

Hollywood Changes Everything

The legacy of western music would probably have remained as simple and direct as described in the last section, given the earliest recordings; but a major cultural form evolved in the 1930s: the creation of the singing movie cowboy. With the appearance of Ken Maynard and Gene Autry, western music changed to accommodate the cowboy as moral exemplar (exit the logger, miner, and trapper), and his song became the quintessential lyric of the West.

Two changes occurred almost immediately: vocal style and stanza patterns were altered to fit the more generally popular Tin Pan Alley format. To hear these specific changes, compare a song by Ken Maynard such as "The Lone Star Trail" to one by Gene Autry such as "Boots and Saddles." Maynard sings in a typical country, not western, vocal style: mid-to-high register, moderate constriction, and moderate nasality. Compared to

the country singers recorded in the mid-1930s, his singing is of average quality. But Maynard never became popular as a singing cowboy; his vocal style did not conform to the tastes of the national audience reached by motion pictures. In addition, "The Lone Star Trail" follows a typical western music progression: a long narrative, sung straight out, with no choral breaks between verses, and little vocal ornamentation. This was representative of the regional style of the West and not palatable to the nation at large.



Ken Maynard

One of the best known singing cowboys was Gene Autry; he began his singing career by imitating Jimmie Rodgers--in fact, his early recordings show an amazingly similar high nasal voice. By the time he reached the Hollywood set, though, he had modified that style to fit a broader audience, such as he might have reached over Chicago radio. In movies, he sings in a mid-to-low register and an unconstricted manner, with almost no nasality. This was a style the mass audience found comfortable; not the extreme of southern harshness nor of educated northern art singers (low register, vibrato, obvious training to sing with artistic ornamentation). In fact, singers who had well-trained voices failed as singing cowboys as readily as country-type singers (Green, 1978). The former's enunciation sounded too well educated to fit the movie setting, and the mass audience probably found that style too foreign to their expectations of a frontiersman. Autry had found a middle stance that his audience accepted as appropriate to the semi-pastoral settings of his movies.



The stanzaic patterns of singing-cowboy lyrics also followed forms appropriate to a national audience: variations on the Tin Pan Alley formula of four- or five-line verses with a repeated chorus, rather than the continuous narrative ballad. This style became accepted and was imitated as standard for the singing cowboy.

Along with a shift in style came a broadening of the content of the lyrics of western songs (Green, 1978). The occupational songs of the West focused on the situation of the singer: his work, his friends, his immediate surroundings. Writers such as Billy Hill, Tim Spencer, and Bob Nolan matched the neo-pastoral setting of the western movie with updated pastoral lyrics celebrating the beauty of the western territory and the joy of living close to nature. Songs such as "Tumbling Tumbleweeds" or "Riding Down the Canyon" evoked what the black-and-white film could not--the color and the feeling of living close to a peaceful, restorative, naturally good land.

The next step in the popularizing of western (cowboy) music came with the addition of an orchestra accompanying the movie cowboy. In the first phase, he was backed simply by a guitar, bass, fiddle, and/or piano or accordion. Subsequently, when Bob Wills contracted to play in motion pictures, his backing included a small western swing combo, with the fiddle as the most prominent instrument. The final phase came when the singer disappeared from the movie entirely and sang in a voiceover with full orchestral backing for his lyric, as Tex Ritter did in *High Noon*, and Frankie Laine in many movies of the 1950s. With the second of these three phases, we have a major mixing of a western and non-western musical style, and western music as a distinct genre is seriously eroded.

Western swing--a free, open, jazzy variation on southern string band and northern big band music--became the dance music of the Southwest's agricultural settlers. While it is termed *western*, it does not follow the frontier style, but is based in the music of the Deep South, a society with notable social stratification and differentiation. The style is polyphonic, orchestrated around strings and horns, with voices and instruments joined in both accompanying and contrapuntal rhythmic relationships; in fact, it has some of the same basic characteristics as those of the agricultural settlements of the mountain sectors of central Europe (Lomax, 1976). Such a style was not tied to solo performances or narratives, but was prevalent at communal country dances, a social setting and musical style radically different from that of the frontier West.



Tex Ritter

Historically, this central European style has given rise to art music institutions such as orchestras and choruses, now insinuated into every aspect of the European and American popular music industry. So, it is not surprising that Hollywood eventually added such backing to its cowboy movies. And as the industry added first western swing groups, then full orchestras to the western movie, so it diluted the form of the songs, absorbing them into the mass-media mainstream.

For many, this is "The End" of western music and the beginning of an amorphous "pop" hybrid that feeds off of a once-vital regional song style. There is some justice in the purist's being nervous when the radio plays a "western" song by that famous singing cowboy Frankie Laine, performed to the sound of a well-rehearsed Hollywood pastoral symphony. And, it is difficult to abide someone singing about riding the range in rhinestones!

Motion pictures heavily diluted the western music performance style. With the urbanization of the West, this dilution would probably have come gradually, despite the movies. Without the cultural matrix of the frontier to maintain it, much of western music had to change to accommodate new social realities. And yet, the music has not died as a distinctive cultural medium and has not been completely absorbed into the country or pop juggernauts. Marty Robbins's various albums in his "Gunfighter Ballads" series were the most prominent instance in the 1960s of a continued interest in the western style, both by performers (Robbins is a native of Arizona) and audiences. His "El Paso" may be the biggest-selling western record yet, and it was sung in the older western music form: an extended narrative with limited accompaniment, in a modified "cowboy" vocal style.



Marty Robbins

If the media centers permit, western music may remain with us. The land, the "place" of the West, remains sun, silence, and adobe. It is radically different from the hills of Tennessee, and its unique desolation still affects people living there. More importantly, western music maintains a distinctive musical identity because of its mythic content: it remains the only popular music form that celebrates the American myth of the free individual, on the move, alone.

My Heroes Have Always Been Outlaws

About ten years ago a new sort of western music began to emerge. The songs of so-called "Outlaw" performers have little to do stylisti-

cally with either the traditional outlaw ballads or with popular western music. Songs by men such as Waylon Jennings, Willie Nelson, and David Allen Coe may bear a few thematic parallels to the traditional outlaw ballad, but too few to suggest a significant musical heritage.

The major cultural significance of the outlaw movement lies in the assertion it makes of independence from Nashville. These singers have consciously adopted a rougher cowboy image than that seen on the Grand Ole Opry, drawing heavily on the westerner's mythic individualism and rejection of social conformity and urban stratification. The rebellious attitude of these "outlaws" reflects an important cultural reaction against the lock-step conformity imposed by the Nashville media center on western culture. Some of these singers are from the West and refuse to have their region's music completely urbanized and homogenized after the model of country music's "Nashville Sound." Their rebellion, made more potent by the western myths they adapt, is not only good, but necessary for country music.

After the emergence of rock and roll, Nashville attempted to modify country's style to reach a wider, non-rock audience. One result was the infamous "Nashville Sound" and its sweet and low offspring. In lieu of fiddles and guitars, large string and horn ensembles and tightly rehearsed, gospel-based vocal groups filled in behind soloists. The nasal, constricted, high-whine, country sound was severely modified: relaxed tenors and baritones harmonized instead. And although pleasant and enjoyable in itself, the style's characteristics stratified the range of country music. The changes were deadly. The Nashville sound is that of popular art songs, arising from cultural groups different from those of the South and closer to the central European fine art music group that dominates general American popular music (Lomax, 1976). Such a style does not reflect the history, culture, or musical traditions of the American South. If imposed on country music, it severely damages a vital regional style, and thereby helps undermine a distinctive element of southern culture. A rebellion was inevitable; in fact there have been two.

Bluegrass, which became popular partially in reaction against the honky-tonk style of music from southwestern oilfield towns, experienced a resurgence in the folk music revival of the early 1960s and expanded its modest audience from the southeast throughout the South and Midwest. A highly sophisticated form of southern string band music, bluegrass maintains its roots in its native region, using the southern backwoods "high lonesome" vocal style while incorporating jazz and blues progressions with traditional southern ensemble performance music.

Secondly, the outlaw movement is the West's strongest reaction to Nashville's "new" country sound. Central and west Texas, the movement's spiritual center, are only recently urbanized, and many of the areas' young adults are uncom-

portable with the sophisticated eastern sound Nashville has embraced: it simply does not coincide with or reinforce their rural and small town backgrounds. And so they look for another cultural model and find it in the outlaw image.

The music they play is largely a super-charged combination of western swing and honky tonk, often infused with the free-flowing rock and roll rhythms heard in their youth. The lyrics use a great deal of imagery borrowed from the cowboy culture once so strong in Texas. Occasionally, older western song styles are even revived, as in Willie Nelson's album *Red-Headed Stranger*.

There are, in fact, a few compelling thematic analogies between outlaw songs and western music that deserve comment. On a cultural level, we are in a period of prolonged recession, and as an age of conformity and limitations gathers strength, the popular audience turns to the pseudo-westerner and his macho ethic--a paradoxical yet valid reflection of the American character, celebrating an individual whose character is rigid, classless, antisocial, anti-communal, and downright unfriendly (Cornfield, 1976), but who also confirms our social cohesion by our identification with him and our adherence to his myth. Here is a new escapism, an image of freedom in a world where an eroding dollar leaves the individual with fewer options in his own life.

On a musical level, the singing styles of the outlaws frequently reinforce and validate the assertion of independence and rejection of social conformity. For example, Nelson's "Austin-Simplex" performances on his Columbia albums move more clearly than before in his career toward the rhythms and styles of his west Texas heritage--honky tonk, swing, blues, and gospel elements. This amalgam is particularly significant compared to its almost-total absence from pasteurized pop product Nashville releases. And, while these styles do not represent a heritage from the frontier, but rather from the settlement west, they do indicate an important movement back towards a western regional style. In his album *One For the Road*, Nelson revived western movie favorites "Don't Fence Me In" and "Ridin' Down the Canyon," in a musically updated format. And, in the film *The Electric Horseman* Nelson became both a singing movie cowboy; and, in the manner of Frankie Laine, a singer-commentator on the western movie.

Thematically, the direct relation of man to nature has been lost in the outlaws's music, and standardized romantic themes have taken their place. But other sub-themes have recurred often enough to warrant note: many songs are permeated with feelings of draining energy and of imminent death. These attitudes were common in early western music as well as in the singing movie cowboy's lyrics. Carl T. Sprague's "When The Work's All Done This Fall," the first major western song to be recorded, was built around this latter mo-



Carl T. Sprague

tif, with the former's being basic to the rendition of "Sitting by the Old Corral" by Wilf Carter (Montana Slim). Today, a sense of death-in-life is still central to western-outlaw songs. Just a few examples: Jennings's "Slow Moving Outlaw" or "Ride Me Down Easy"; Tompall Glaser's renditions of Shel Silverstein's simple but effective nostalgia pieces such as "Roll On" and "Oleander"; and Coe's sentimental numbers like "Old Man Tell Me." These songs are not celebrations of freedom but dirges for one or another lifestyle that cannot be accommodated any longer. In this respect, the singers reflect the near possibility of the end of the individualism that their other songs so strongly assert. There is an intuition here that not only this movement, but the culture and life it reflects, will soon be dead.

Another theme of the outlaw movement appeals to the "victims" of a major social displacement of the 1970s: women's liberation. The feminist movement has caused many men, especially chauvinist Texans, to question their social function as

males. The masculine-dominated world of the cowboy gives them a role to emulate. After all, "Ladies Love Outlaws"--with no question in such a situation as to who dominates and who submits. Yet, in some lyrics, a "dis-ease" with women creeps in, as with "If You Can Touch Her at All." A surface calm is undermined by the nearly-subconscious awareness of the dangers of the outlaw role: the insecurity of men around women; the ease with which a woman can "destroy" an insecure male. This same fear/hate of women underlies the older western songs ("I've Got No Use for the Women"). No wonder the insecure male grasps so hard at the womanless world of safe male comradeship that is at the foundation of most western music. Rare is the instance, as in Nelson's *Phases and Stages* LP, where the strengths and insecurities of both male and female roles are explored with equivalent insight, sympathy, and irony. But even here there is a twist--this album is, in style and theme, very clearly country, not western.

Into the Sunset

With the outlaw movement western music continues to evolve. Still a distinctive musical form in touch with its regional culture and musical styles, it can, however, no longer be completely differentiated from country music. Vocal delivery and musical styles now fall into standard country categories. The music is based in Texas swing and honky tonk, not the frontier. Themes have been adapted to the urban environment. And, when they want their records marketed, westerners and outlaws usually take their tapes to Nashville.

Overall, the prospects for songs in the tradition of western music are not good. A few

singers do not firmly re-establish or continue a musical tradition as a continuing commercial enterprise although they may sustain it as a historical curiosity. So far, we have seen only the potential vitality of western music: the genre cannot yet support a career. Western music strengthened Marty Robbins's career, in his "Gunfighter Ballads" series, but he subsequently had to expand beyond it to maintain and extend his following. And, he expanded in the direction of pop-country. Utah Phillips, a very fine "pure" western stylist, has a limited audience, and records for Philo, a limited-circulation label. Some of the better Texas performers have not been able to maintain a steady commercial recording career: Rusty Weir, B. W. Stevenson, Ray Wylie Hubbard, Steve Fromholz, Alvin Crow. Their regional popularity has not broadened. (Of course it can be countered that, outside of motion pictures, western musical styles rarely have maintained national careers!)

A clear and strong connection with western music has still to be established by this generation of singers. It may come. Right now, the best hope for a western revival in music remains with the outlaw movement. If it has the strength to sustain itself beyond its public relations front, Nashville may begin a serious commercial exploitation of western talent, making money in its promotion and distribution as New York did for a time in the 1920s. But if the outlaws turn out to be a short-lived fad, the Nashville juggernaut will continue and sweep western music away once and for all. In the manic phase of the outlaw movement, we may be now hearing the death of a culture, the final flare-out of the music of the American West as a living, growing cultural expression.

--Texas A&M University
Galveston, Texas

REFERENCES

- Carr, Patrick, *The Illustrated History of Country Music* (New York: Country Music Press/Doubleday, 1979).
- Cash, W. J., *The Mind of the South* (New York: Alfred Knopf, 1941).
- Coffin, Tristram, *The British Traditional Ballad in North America* (Austin: University of Texas Press, 1963a).
- _____, *Lyrics and Legends* (n.p.: National Educational Television, 1963b).
- Cohen, Anne and Norm Cohen, "Folk and Hillbilly Music: Further Thoughts on Their Relation," *JEMFO* XIII, No. 46 (Summer, 1977); 50-57.
- Cornfield, Robert, *Just Country* (New York: McGraw-Hill, 1976).
- Green, Douglas, *Country Roots* (New York: Hawthorn Books, 1976).
- _____, "The Singing Cowboy: An American Dream," *Journal of Country Music* (May, 1978); 4-61.
- Holman, C. Hugh, *Three Modes of Modern Southern Fiction* (Athens: University of Georgia Press, 1966).

- Logsdon, Gary, "The Cowboy's Bawdy Music," in Charles Harris and Buck Rainey, *The Cowboy: Six-Shooters, Songs, and Sex* (Norman: University of Oklahoma Press, 1976).
- Lomax, Alan, Liner notes, *Texas Folk Songs* (Tradition Records: TLP-1029, 1958).
- _____, *Folk Song Styles and Culture* (Washington: American Association for the Advancement of Science, Publication No. 88, 1968).
- _____, *Cantometrics: A Method in Musical Anthropology* (Berkeley: University of California Extension Media Center, 1976).
- Malone, Bill, *Country Music, U.S.A.* (Austin: University of Texas Press, 1968).
- Malone, Bill and Judith McCulloch, eds., *Stars of Country Music* (Urbana: University of Illinois Press, 1975).
- Powell, Lawrence, quoting Charles F. Lummis, "An Essay on the Land," in Ansel Adams, *Photographs of the Southwest* (Boston: New York Graphics Society, 1978).
- Rubin, Louis, Jr., *Southern Renaissance* (Baltimore: Johns Hopkins University Press, 1953).
- _____, *The Faraway Country* (Seattle: University of Washington Press, 1963).
- Shelton, Robert, *The Country Music Story* (Indianapolis: Bobbs-Merrill, 1966).
- Stewart, John, *The Burden of Time* (Princeton: Princeton University Press, 1965).
- Townsend, Charles, *San Antonio Rose* (Urbana: University of Illinois Press, 1976).
- White, James, *Get Along Little Dogies* (Urbana: University of Illinois Press, 1975).

ANNOUNCEMENTS

JUBILEE TO GOSPEL. (JEMF LP# 108) Sixteen selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Among the sixteen groups included are Wings Over Jordan, Utica Institute Jubilee Singers, Birmingham Jubilee Singers, Golden Gate Quartet, Bill Landford Four, Georgia Peach and Her Gospel Singers, and the Alphabetical Four. An illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing, and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff. (This LP will be available in September. \$8.98 + \$1.00 postage and handling. California residents add 6% sales tax.)

SONS OF THE PIONEERS DECCA/CORAL (AFM 721). This new album by the American Folk Music Archive and Research Center is now available. There are sixteen selections: Side A is composed of early 1934-1941 Pioneer Decca recordings by the trio of Roy Rogers, Tim Spencer, and Bob Nolan and includes "Way Out There" and "Tumbling Tumbleweeds;" Side B is composed of their 1954 Coral recordings, including such favorites as "Sierra Nevada," "If You Would Only Be Mine," and "Montana" by Lloyd Perryman, Dale Warren, and Tommy Doss. (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

TEX WILLIAMS' WESTERN CARAVAN (AFM 711). Also produced by the American Folk Music Archive and Research Center is this LP of Tex Williams Western Caravan Capitol transcriptions, 1950-1951. The "Caravan," an offshoot of the Spade Cooley band, featured a classic Western Swing sound. Among the twenty-two selections are such standards as "Smoke, Smoke, Smoke that Cigarette," "Foolish Tears," and "Leaf of Love." (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

OLD DAN TUCKER

By Archie Green

Students of America's minstrel stage--Robert Toll, Hans Nathan, Carl Wittke, Constance Roueke, S. Foster Damon, Daily Passman, Sigmund Spaeth--have not agreed upon a formula to measure black/white and folk/popular interaction during minstrelsy's two formative decades, 1830-1850. It has been difficult also for these writers to fix exact chronologies, particularly for guiding forces which shaped the institutional minstrel stage. Throughout the eighteenth century, English actors attempted to render black dialect as colonial rulers heard their own language modified in the West Indies. The distance from Jamaica to London was far greater than that from Virginia to New York, yet northern actors who "corked up" to resemble slaves did not find it any easier than did British thespians to mix burlesque and authenticity. We know, today, that early white audiences wanted to believe that the minstrel players were true to Negro mores. Before the Civil War, the few serious commentators who reported on black secular music generally accepted minstrel texts and tunes as indigenous to Africa.

The full span of blackface minstrelsy runs from song-and-dance men who entertained alone, to huge troupes which offered musical and dramatic extravaganzas. No matter how complex each show became, a few basic roles predominated. Thomas Dartmouth "Daddy" Rice, about 1828, created the enduring Jim Crow, modeling him on the antics and vocables of a lame groom in Louisville. Following closely on Rice's heels, George Washington Dixon presented the contrasting Zip Coon, a "larned skolar" and ultra-modish dandy. These polar figures, coarse or refined, dominated black impersonation before minstrel endmen and interlocutors emerged. Jim Crow and Zip Coon continued to live for a century in circus, tent-show, vaudeville, and cinema. Under new disguises, television still brings these improbable brothers to contemporary audiences.

In January, 1843, four itinerant performers (Dan Emmett, Billy Whitlock, Dick Pelham, Frank Brower) joined hands as the Virginia Minstrels, the first blackface ensemble to combine song, dance, skit, and recitation. This quartet used fiddle, banjo, tambourine, and bones; all four men dressed ludicrously in white trousers, striped calico shirts, and long blue swallow-tail coats. Quick imitation by others measured the Virginia Minstrels' success. Emmett and his friends favored jigs, reels, and hornpipes widely known

in Britain as well as in the American backwoods. From the beginning, such folk tunes were cast in plantation or cabin (Afro-American) molds. Scholars now look back at minstrelsy both to untangle rhetorical meaning and musical styles.

During the past year, Professor Robert Wiggins, at the Smithsonian Institution, has studied minstrel banjo method books, finding in them clues to techniques which subsequently influenced ragtime and jazz as well as Appalachian mountain music. We look forward to his findings in published and recorded form. Here, I shall focus only on "Old Dan Tucker," the Virginia Minstrels' earliest hit, and shall assume that readers have access to standard collections with texts and tunes widely drawn from traditional sources. For the song's history and its composer's biography, readers should consult Hans Nathan's *Dan Emmett and the Rise of Early Negro Minstrelsy* (1962).

Daniel Decatur Emmett was born in 1815 at Mt. Vernon, Ohio, then a frontier hamlet. Before the age of twenty-one, he served as an army fifer in Kentucky and Missouri, meeting black people in these areas. Except for formative years as a blacksmith's apprentice and newspaper printer, and closing years in penurious retirement, he worked all his life as an entertainer. He died at home in Mt. Vernon in 1904, secure in the knowledge that one of his walk-arounds, "Dixie," had survived Civil War use by the Confederacy to become a national song.

Late in life, talking to Charles Burleigh Galbreath, a sympathetic biographer, Emmett reported composing "Old Dan Tucker" at age 15 or 16 (ca. 1830) by simply combining his first name with that of his dog Tucker. A second biographer, H. Ogden Wintermute, added a colorful anecdote: When a traveling show, which had lost its fiddler, reached Mt. Vernon, the manager asked the innkeeper for a possible replacement, and he recommended the lad in the blacksmith shop. Dan was reluctant, but consented. That night on the village green, young Emmett appeared in blackface, fiddling and singing "Old Dan Tucker" to the delight of his neighbors. We can no longer confirm these vague anecdotal recollections, but Hans Nathan does marshal the documented facts that Emmett taught this song to his three companions in 1843, while they prepared for the Virginia Minstrel's debut. In the quartet's earliest stage appearances, Emmett himself

played Tucker. As this catchy song gained attention, the composer often was identified as Old Dan Tucker rather than as Emmett.

Today, we appreciate the song's immediate appeal during 1843 when we learn its copyright details. In that year, three publishers presented "Old Dan Tucker" in variant forms. Charles H. Keith, in Boston, registered a seven-song series under the broad title *Old Dan Emmitt's Original Banjo Melodies*. "Old Dan Tucker" appeared as third in the set. George P. Reed, also of Boston, registered "Ole Dan Tucker" and two other songs, under the title, *The Celebrated Negro Melodies as Sung by the Virginia Minstrels*. The sheet music displayed the quartet grotesquely, but Reed did not name Emmett as composer of the three songs. Three associates (Atwill and Millet in New York, Horst in New Orleans) joined to register the sheet music for "Old Dan Tucker, A Favorite Original Negro Melody, Arranged for the Pianoforte," without credit either to Emmett or to the Virginia Minstrels.

I lack the precise sequence of copyright dates within 1843 for these three sheets. Despite scholarly attention to Emmett, we do not know the composer's "original" core stanzas for "Old Dan Tucker." Keith published seven stanzas; Reed, four; Millet, seven. However, these three sheets do not exhaust the list of the song's early forms. Emmett's first biographer, in 1904, published an eight-stanza manuscript-book text. Nathan found another manuscript text, dated back to 1840, in the Harvard Theatre Collection. About 1844, the London publisher D'Almaine issued a series of thirteen Emmett song sheets, including "Old Dan Tucker." The text, without music, also appeared in many pocket songsters. No one has listed and compared all the printings of this classic before any folklorist collected it and presented it in a standard collection. B. A. Botkin, Vance Randolph, Henry Belden, and Arthur Palmer Hudson give useful texts and references.

Ben Botkin provided one explanation for the wide dissemination of "Old Dan Tucker." Many minstrel songs entered tradition as play-party songs (linked to children's games). Young dancers liked the sprightly banjo and fiddle tunes of the minstrel stage, as well as the song/stories which made jest, banter, and clowning appropriate in special settings. Curtis Owens in "Whose 'Dan Tucker'?" confirmed Botkin's views in a note on childhood at Hollybush, Knott County, Kentucky, where youngsters chanted:

Ole Dan Tucker climbed a tree,
His lord and master for to see;
Th' limb did break, he lost his shoe,
And when he struck the sugar flew.

Of course, such a stanza fit best in a wild party, where embarrassed grins underscored euphemistic language (*Journal of American Folklore*, 1971, 84:446).

Perhaps some day a student will gather all "Dan Tucker" texts for formal analysis. Here, I bring together a few previous commentaries. In January, 1855, an anonymous southern critic wrote an article on "Negro Minstrelsy--Ancient and Modern" for *Putnam's Monthly* (A Magazine of American Literature, Science, and Art). This sophisticated observer undertook to look back twenty years to the debut of Jim Crow and Zip Coon on the Yankee stage. Accepting blackface songs as African poetry, the critic likened them to ancient English and Scottish ballads. For example, he compared "Hynd Horn," from Motherwell's collection, to the banjo piece, "Hard Times in Old Virginny," from a pocket songster. We need not accept all such commentary as gospel truth, today, to appreciate the efforts of nineteenth-century ballad enthusiasts and antiquarians who sought to understand the minstrel stage.

I am especially drawn to the vision of *Putnam's* contributor in sensing the magnitude and strength of Afro-American music. Calculating, at the time of his writing, that there were 30,000 slave plantations in the United States, he speculated that each held a song of "undisputed genuineness and excellence." Looking to the future, he predicted that "it will be a proud day for America when these 30,000 songs are collected into several volumes, handsomely bound in Turkey morocco, and superbly embellished. Then Negro minstrelsy will take its proper place in literature." His words ring presciently. Book publishers since the Civil War, and sound recording companies since the 1920s, have joined to present thousands of black songs. The task of evaluating this folk literature demands continuous attention.

I turn back to the *Putnam* critic's words:

About the year 1841, a descriptive ballad, entitled "Ole Dan Tucker," first made its appearance, and speedily acquired a renown and popularity hardly excelled, even by that of "Jim Crow." ...In some respects [it] may be regarded as the best of what I have denominated as ancient negro ballads....In its vivacity and liveliness, the music occasionally reminds us of some of Donizetti's happiest efforts, while its simplicity and quaintness at times breathe of Auber. The words, too, came more clearly home to the heart of the American people, than those of its predecessors. The song, it is needless to say, consists of a series of vivid pictures, disconnected in themselves, varying as rapidly as the changes in a kaleidoscope, and yet presenting to us the character of the hero, as a most artistic whole. The most searching test of popularity can be applied to "Old Dan Tucker" with perfect confidence. It has been sung, perhaps, oftener than any melody ever written.

OLD DAN TUCKER.



WRITTEN AND ARRANGED
FOR THE
PIANO FORTE
BY
DAN. TUCKER, JR.

NEW YORK.

Published at ATWILL'S, 201 Broadway
New Orleans CHARLES HORST 19 St Charles Street

Dan Tucker Jr.

JOHN DAN TUCKER,

A Favorite Original
Negro Melody.

ARRANGED FOR THE
PIANOFORTE

New York, Published at MILLET'S MUSIC SALOON 329 Broadway

Con Spirito.

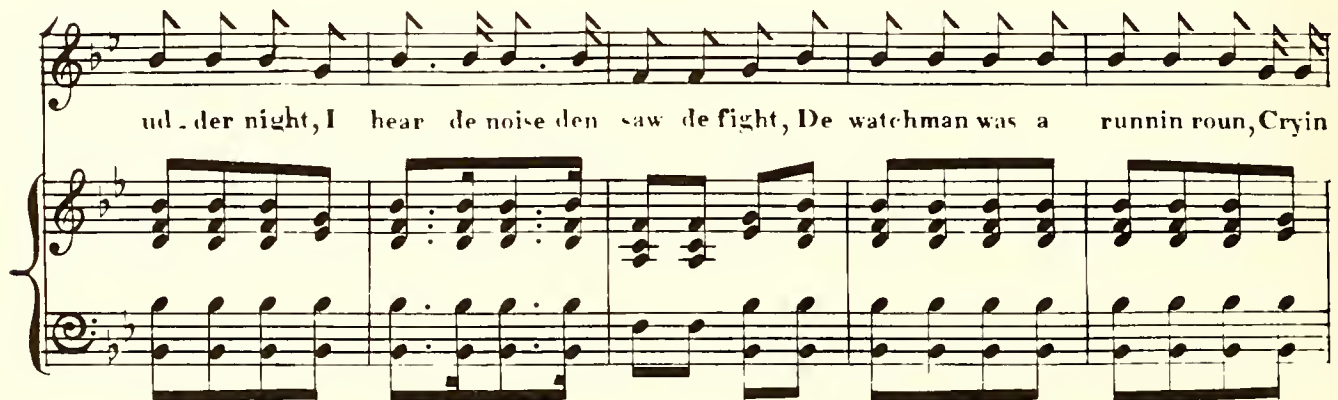


gva.

I come to town de



under night, I hear de noise den saw de fight, De watchman was a runnin roun, Cryin



Old Dan 'Tucker's come to town, So get out de way! Get out de way!

Sym Get out de way! Old Dan 'Tucker, Your too late to come to sup per.

f

2
Tucker is a nice old man,
He use'd to ride our darby ram,
He sent him whizzin down de hill,
If he had'nt got up he'd laid dar still,
Get out de way, &c.

3
'Tucker on de wood pile—can't count 'lebben,
Put in a fedder bed—him gwine to hebhen,
His nose so flat, his face so full,
De top ob his head like a bag ob wool,
Get out de way, &c.

4
High hold on de holler tree,
He poke his bill in for to see,
De lizzard cotch'im by de snout,
He call old 'Tucker to pull'im out,
Get out de way, &c.

5
Tucker he had cash a plenty,
Dressed to death—his old trunk empty,
To kiss de galls he thot was useless,
'Cept he kissed wid a sway-back-looseness,
Get out de way, &c.

6
Here's my razor in good order,
Magnum-honum—jis hab bought'er,
Sheep shell de oats, ole 'Tucker shell de corn,
I'll shabe you all when de water gets warm,
Get out de way, &c.

7
I went too meetin de udder day,
To hear old Tucker preach an pray,
Dey all got drunk, but me alone,
I make ole 'Tucker—walk-jaw-bone,
Get out de way, Get out de way,
Get out de way you hard'end sinner,
Your too late to come to dinner.

OLD DAN EMMIT'S

ORIGINAL BANJO MELODIES

— EMMIT, BROWER, WHITLOCK, PELHAM —



As sung by the VIRGINIA MINSTRELS with enthusiastic applause at the principal Theatres and Concerts in the Union, being an entire new collection of pieces never before Published.

— O DANCE DE BOATMAN DANCE —	— IM GWINE OBER DE MOUNTAINS —
— TAIL NEBBER DO TO G.B. IT UP SO —	— THE FINE OLL COLORED GENTLEMAN —
— O DAN TUCKER —	— MY OLD AUNT SALLY —

O LUD GALS GIB US & C

Arranged for the Piano Forte by

RICE.

— BOSTON —

Published by CHAS. H. KEITH 67 & 69 Court St.

Entered according to Act of Congress in the year 1842 by Chas. H. Keith in the clerk's office of the district court of Massachusetts

The Original
OLD DAN TUCKER.

As sung by the

Words by Old Dan. D. Emmit.

Virginia Minstrels.

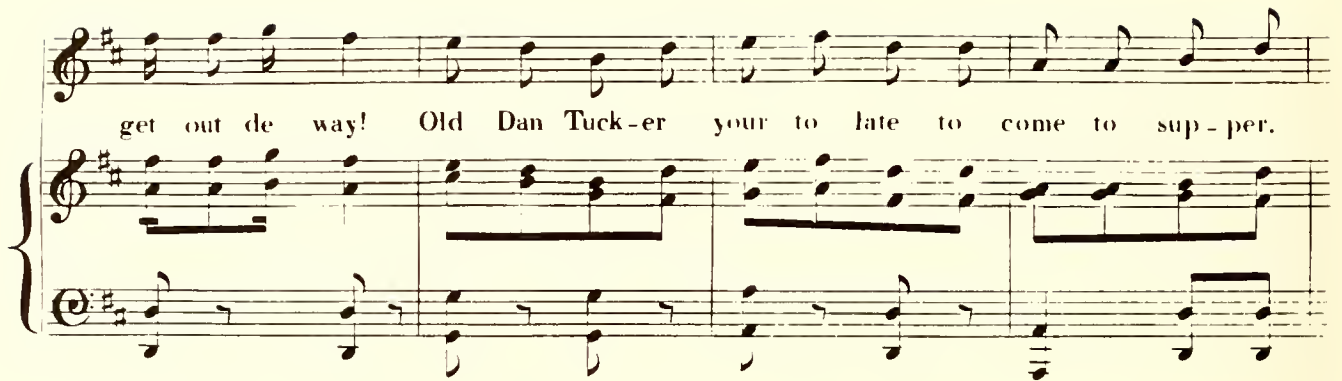
Boston: Published by C. H. Keith, 67 & 69 Court St.



Gran' Chorus.



Ent'd according to act of Congress in the year 1843 by C. H. Keith in the Clerk's office of the Dist Court of Mass.



get out de way! Old Dan Tuck-er your to late to come to sup-per.



2

Tucker is a nice old man,
He use to ride our darby ram;
He sent him whizzen down de hill,
If he had'nt got up he'd lay dar still.

Get out, &c.

5

Down de road foremost de stump,
Massa make me work de pump;
I pump so hard I broke de sucker,
Dar was work for ole Dan Tucker.

Get out, &c.

3

Here's my razor in good order
Magnum bonum—jis hab bought 'er;
Sheep shell oats, Tucker shell de corn,
I'll shabe you soon as de water get warm.

Get out &c.

6

I went to town to buy some goods
I lost myself in a piece of woods,
De night was dark I had to suffer,
It froze de heel of Daniel Tucker.

Get out &c.

4

Ole Dan Tucker an I got drunk,
He fell in de fire an kick up a chunk,
De charcoal got inside he shoe
Lor bless you honey how de ashes flew.

Get out &c.

7

Tucker was a hardened sinner,
He nebber said his grace at dinner;
De ole sow squeel, de pigs did squall
He 'hole hog wid de tail and all.

Get out &c.

THE CELEBRATED NEGRO MELODIES.



as sung by the

VIRGINIA MINSTRELS,

adapted for the

PIANO FORTE by THOS COMER.

- N^o 1 *Ole Dan Tucker.*
- .. 2 *Boatman Dance.*
- .. 3 *Going over de mountain.*

Harvard & Co. Lith. Boston

BOSTON.

Price 25 cts. net

Published by **GEO. P. REED**, 17 Tremont Row

Entered according to act of Congress, in the year 1847, by Geo. P. Reed, in the Clerk's Office of the District Court of the District of Massachusetts.

In 1927, Charles Scribner's published Mark Sullivan's *Our Times*, a five-volume history of the modern United States, 1900-1925. Sullivan, writing as if he were the proprietor of a national curiosity shop, brought to the surface a mass of cultural detail and opinion. While comparing the "Arkansas Traveler" and "Old Dan Tucker," he wrote:

Because the song that celebrated Old Dan was written by a "nigger minstrel"--that is, a white man blacked up--it is frequently assumed that Old Dan Tucker was a negro character, and printed versions of the song are usually in negro dialect. "Old Dan Tucker" is no more a negro song than the other of Emmett's creations, "Dixie"; and I am sure that white folks usually thought of Old Dan as one of their own race. The role they gave him, as the hero of many a party, was not one they would have assigned to a negro (Volume II:165).

Clearly, Sullivan's belief that Old Dan was white contradicts the views of Putnam's contributor in 1855. This matter lies beyond resolution. Dan Emmet was white; he played Dan Tucker in blackface. Emmett's audiences in the 1840s knew that white men impersonated plantation slaves. Nevertheless, minstrel enthusiasts wanted to believe that delineators on stage represented African reality.

Mark Sullivan speculated not only on Dan Tucker's color, but, shrewdly, saw him as an unusual American, "universally loved" and fur-tively admired or envied." Like the squatter-fiddler in the "Arkansas Traveler," and "Yankee Doodle," in the Revolution, Old Dan ignored conventionality or scorned it, and evaded tax-collector or clergyman. Writing in the mid-twenties, Sullivan stated that by no conceivable exertion of the imagination could one think of Tucker as a member of Rotary or Kiwanis. Within organized society, the Dan Tuckers, the Arkansas settlers, and the Yankee Doodles "were edged from the face of the earth, and came to have their being solely in song and legend."

Another critic to penetrate Dan Tucker's masks, Constance Rourke, wrote in *American Humor* (1931):

"Old Dan Tucker" underwent those possessive and affectionate changes and additions which mean that many hands have been at work upon them; the melody showed variations; and the character which they celebrated was likewise variable. Dan Tucker was pictured as a vagabond Negro who was laughed at and scorned by his own kind but who constantly bobbed up among them with outrageous small adventures. Since he consorted with the two sagest creatures in the animal world of the Negro, the fox and

the jaybird, he was endowed with a comical magic; yet for all this he was an outcast, looming large as he combed his hair with a wagon-wheel, shrinking small and growing ridiculous as he washed his face in a frying-pan, and at last through the transformations of many years changing from black to white (page 85).

In the words above by Putnam's unnamed critic Mark Sullivan, and Constance Rourke, I have offered but a few of the views which Americans have held about Dan Emmett's most enduring hero. I shall return to Old Dan Tucker in the future and invite the thoughts of *JEMF QUARTERLY* readers. To prepare for additional commentary, I reproduce here three sheet music depictions from 1843. The Atwill/Horst/Millet sheet displays Ole Dan as a jaunty black dude in top hat (although the term "dude" was not used then). The Reed sheet music shows only the Virginia Minstrels in stage performance without a specific pictorial reference to Dan Tucker. The Keith sheet, designed to cover a set of seven songs, approaches modern gallows humor: anjoist in tree, banjoist defying crocodile, banjoist twisting the tail of a bull, banjoist serenading turtles, fiddler and rustic dancers, tambo and bones adding to revelry. Although this print is not specific to Dan Tucker, it catches his surreal humor. He did cavort with bird and beast as he fiddled his way into our hearts.

For a century-and-a-half, Americans reached divergent "readings" upon hearing "Old Dan Tucker" sung or seeing him preening on a sheet music cover. Early listeners at minstrel shows, intrigued by the black sinner, took pleasure when Dan rode a darby ram, kissed de gals, and walked jaw-bone. Despite such splendid achievements, he was always late for supper, and, accordingly, cut off from life's sustaining force. Seemingly, Tucker's contradictory roles on stage gave his audience a feeling of superiority in its own wholeness, real or desired. Other listeners, less concerned with Dan's liminality, or their personal psychic needs, viewed him broadly as a representative black man--happy in work, happy in play.

Not all, however, came under Dan Tucker's spell. Militant abolitionists, pulled to the pronounced rhythm and reverberating patter of Emmett's song, abandoned Tucker as a trickster, but used "his" tune for their polemical parodies, including the widely popular "Clear the Track." The Hutchinson Family composed this hortatory call in 1844, involving then-fresh railroad imagery, and believing that Emmett had used an authentic slave melody for his composition, "Old Dan Tucker." Abolitionists felt it especially just to invert minstrelsy's ridiculous imitations by turning one of its song to freedom's cause.

Even before the formal demise of nineteenth-century blackface minstrel shows, rural dancers had appropriated the name Tucker in their call "Go in, Tucker," which described the custom of

(continued on page 106)

EXAMINING A DECADE OF ROCK BIBLIOGRAPHIES,
1970-1979

by B. Lee Cooper

In the twenty years or so its been with us, rock has metamorphosed from a teenager's jalopy to something very much like the family car. It is now the mainstream of American popular music, with everything else reduced to a tributary status.

--Peter Reilly
Stereo Review (1977)

During the 1970s scholarly investigation of contemporary music became an increasingly serious activity among numerous academic disciplines. The reasons for this growing interest were many and varied. Sociologists and psychologists were fascinated by the bizarre behavior patterns and interactions between rock musicians, their recording industry managers, fans and concert audiences; economists documented with amazement and some disbelief the tremendous growth of commercial record company profits and the emerging conglomerate relations among various motion picture, record, publishing, and television industries; educators from different disciplinary persuasions began utilizing the lyrics of rock, rhythm and blues, folk, and soul songs to explore the nature of man and society; and theologians attempted to isolate religious themes in current popular tunes and tried to explicate spiritual meaning from the rhythmic "hymns" of several contemporary song-poets.

Since 1970 the literary production in respect to popular music has been spectacular. Scholars, teachers, librarians and others who wish to investigate the complex field of modern music during the 1980s will need to begin their work by reviewing previously published monographs, biographies, articles, and other printed resources. There is a vital need to create and circulate systematically organized bibliographical information on popular music topics. I do not mean to imply that there are no high quality contemporary music bibliographies available today. There are. However, they are often available only in specialized books and encyclopedias such as Irwin Stambler's *Encyclopedia of Pop, Rock, and Soul* (1974), R. Serge Denisoff's *Solid Gold* (1975), and Peter Guralnick's *Lost Highway* (1979); or in limited circulation periodicals such as *Popular Culture Methods*, *Serials Review*, *The Library-College Experimenter*, *JEMF Quarterly*, and *Reference Services Review*.

It is interesting to note how few bibliographies are presented in the form of extended essays or descriptive studies of rock artists, contemporary songs, recording companies, or other general movements and in popular music trends. The exceptions to this rule merit special recognition. Mark W. Booth's historical commentary on "Popular Music" in Thomas Inge's *Handbook of American Popular Culture* is particularly well documented and logically organized; R. Serge Denisoff's "Bibliography" in *Solid Gold: The Popular Record Industry* illustrates the broadest range of literary resources--rock fanzines, academic dissertations, newspaper articles, and trade journals--yet assembled in a thoughtful, perceptive bibliographic essay; Mary L. Dimmick's chronologically-arranged, fully-annotated bibliography of more than 450 books and articles on the Rolling Stones is the ideal illustration of a research resource dealing with a single musical group; and George H. Lewis's "The Sociology of Popular Music: A Selected and Annotated Bibliography" which appeared in a 1979 issue of *Popular Music and Society* is a model of scholarly construction and organization from the perspective of a single academic discipline. Each of these works is unique. Yet each is a part of the colorful mosaic of contemporary music resource compilations which has emerged during the past ten years.

The following pages offer an introduction to the broad spectrum of bibliographies on rock 'n' roll, rhythm and blues, and soul music that have been published between 1970 and 1979. The fifty-five bibliographic sources listed below are divided into two unequal sections. The first thirty-six entries are annotated; the second section of nineteen are listed without descriptive

information as they are deemed less important or may be repeating information previously listed. Although the citation styles are not always consistent and annotation techniques vary greatly among editors, the bibliographies listed below constitute some of the most important which have been printed during the past ten years.

A. Selected Bibliographies

1. Carl Belz, "Bibliographical Essay," in The Story of Rock, Second Edition (New York: Harper and Row, 1972), pp. 232-243.

An annotated bibliography of fourteen books published between 1968 and 1971. Each entry includes author, title, city of publication, publisher, and date of release. The alphabetized listings include texts by Nik Cohn, Jonathan Eisen (2), John Gabree, Charlie Gillett, Ralph Gleason, Richard Goldstein, Jerry Hopkins, Greil Marcus, Richard Meltzer, Richard Robinson and Andy Zwerling, Lillian Roxon, Arnold Shaw, and Paul Williams.

2. Mark W. Booth, "Popular Music," in Handbook of American Popular Culture--Volume 1, edited by M. Thomas Inge (Westport, Connecticut: Greenwood Press, 1978), pp. 171-193.

This study combines a bibliographic essay (pp. 171-187) with an unannotated, alphabetized list of books (pp. 187-193). Full citations are provided for the 125 entries in the latter sections. Authors represented in this compilation include Jack Burton, David Ewen, Leonard Feather, Charlie Gillett, Wilfrid Mellers, Paul Oliver, Sigmund Spaeth, Irwin Stambler, and Dean Tudor.

3. John Broven, "References," in Rhythm and Blues in New Orleans (Gretna, Louisiana: Pelican Publishing Company, Inc., 1974), pp. 221-223.

This unannotated bibliography is divided into two sections. There are twenty-seven entries under "Books" and thirty-five entries under "Articles." All citations contain only partial bibliographic information and are arranged alphabetically according to the author's last name. Writers included in this list range from Louis Armstrong, Carl Belz, Samuel B. Charters, and Charlie Gillett... to Marshall Stearns, Robert Tallant, Joel Whitburn, and Graham Wood.

4. Steve Chapple and Reebee Garofalo, "Bibliography," in Rock 'N' Roll Is Here to Pay: This History and Politics of the Music Industry (Chicago: Nelson-Hall, Inc., 1977), pp. 331-334.

This bibliography, which provides full citations but no annotations, contains sixty-eight books arranged in alphabetical order by author. The entries listed include biographical studies (Dave Laing and Anthony Scaduto), rock histories (Nik Cohn, Carl Belz, and Robert Christgau), sociological commentaries (R. Serge Denisoff, Charlie Gillett, and Charles Keil), and economic treatises (Paul M. Sweezy, Paul A. Baran, and G. William Domhoff).

5. B. Lee Cooper, "Resources for Teaching Popular Music: A Checklist," Popular Culture Methods, III (Spring 1976), pp. 37-38.

This unannotated bibliography is divided into two sections: (A) "Lyric Anthologies" contains twenty-nine songbook entries and (B) "Essays and Articles" lists seventeen short studies which discuss methods of teaching with popular music resources. Full citations are provided. Authors represented include Robert L. Brown, B. Lee Cooper (6), Ralph J. Gleason, Scott Heyman, David E. Morse, and Ellen Sander.

6. R. Serge Denisoff, "Bibliography," in Solid Gold: The Popular Record Industry (New Brunswick, New Jersey: Transaction Books, 1975), pp. 474-482.

This bibliographical essay contains references to more than 200 popular music resources. The range of material cited--including rock fanzines, scholarly periodicals, trade journals, academic dissertations, monographs, biographies, and newspaper articles--attests to the depth of Denisoff's knowledge and the breadth of his interest in all forms of popular music. Among the numerous authors cited in this comprehensive bibliography are David Ewen, Richard A. Peterson, Herbert Gans, Jerry Hopkins, Richard Goldstein, and Jon Landau.

7. R. Serge Denisoff, "Books," in Songs of Protest, War and Peace: A Bibliography and Discography (Santa Barbara, California: ABC-CLIO, Inc., 1973), pp. 3-11.

This unannotated bibliography contains 165 books arranged in alphabetical order. Full citations are provided. Although this compilation is guided by the "Protest, War, and Peace" theme, the contemporary music entries included here offer a superb cross-section of well-informed comments on rock (Carl Belz, Jonathan Eisen, and Arnold Shaw), Folk (R. Serge Denisoff, Richard A. Reuss, and D. K. Wilgus), Blues (Charles Keil, Paul Oliver, and LeRoi Jones), Country (John Grissim, Bill C. Malone, and Robert Shelton), and several other musical styles.

8. Mary Laverne Dimmick, The Rolling Stones: An Annotated Bibliography (Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1979), pp. 3-131.

This annotated bibliography features 455 entries. Full citations are provided. The majority of the book is organized chronologically over nine chapters beginning with "1962-1966: A London Sound" and ending with "1976-1977: Soul Survivors." There are also two concluding chapters on "Personalities"--featuring articles on Bill Wyman, Brian Jones, Charlie Watts, Keith Richard, and Mick Taylor--and "Mick Jagger." This is an incomparable bibliographic resource devoted to the investigation of a single rock group. It is rivaled only by the two-volume work of Harry Castleman and Walter J. Podrazik on the recording history of the Beatles.

9. Colin Escott and Martin Hawkins, "Further Reading," in Catalyst: The Sun Records Story (London: Aquarius Books, 1975), pp. 152-153.

An unannotated bibliography of twenty-five books listed in random order, but with full citation information. Authors included range from Jerry Hopkins, Michael Lydon, and Jonathan Eisen to Paul Vernon, Charles Keil, and Joel Whitburn.

10. Charlie Gillett, "Bibliography," in The Sound of the City: The Rise of Rock and Roll (New York: Outbridge and Dienstfrey, 1970), pp. 347-353.

This bibliography offers full citations but no annotations for sixty-five books. The entries are arranged alphabetically by author and include texts by several noted literary figures--James Baldwin, Claude Brown, Ralph Ellison, Norman Mailer, and Richard Wright--as well as by prominent music critics and rock journalists--Carl Belz, Phyl Garland, LeRoi Jones, Greil Marcus, and Paul Williams.

11. John Goldrosen, "Sources," in The Buddy Holly Story (New York: Quick Fox, 1979), pp. 251-252.

This unannotated bibliography contains thirty-four books, articles, and newspaper resources. Full citations are provided. The entire list is arranged alphabetically by author and includes materials by writers ranging from Carl Belz, David Dachs, Hunter Davies, and Jonathan Eisen... to Arnold Shaw, Robert Shelton, Irwin Stamber, and Charles R. Townsend.

12. Barbara Farris Graves and Donald J. McBain, "Supplemental Readings," in Lyric Voices: Approaches to the Poetry of Contemporary Song (New York: John Wiley and Sons, Inc., 1972), pp. 189-193.

This bibliography of books and articles consists of 122 entries divided unequally into two sections: (A) "The Evolution of Lyric Form, Cultural Influences on the Lyric, and the Contemporary Lyric Scene" and (B) "Discussions on Poetic Meaning." No annotations are provided and the partial citations consist only of the author, title, and date of publications. The lists are arranged alphabetically according to the writer's last name and include works by Carl Belz, Samuel B. Charters, Jonathan Eisen, Richard Meltzer, and Eric Sackheim.

13. Peter Guralnick, "General Bibliography," in Feel Like Going Home: Portraits in Blues and Rock 'N' Roll (New York: Outerbridge and Dienstfrey, 1971), pp. 219-222.

The two sections of this unannotated bibliography are organized in contrasting fashion. The first contains an alphabetized list of fifty-one books which include texts by Samuel Charters, John Grissim, Nat Hentoff, Mike Leadbitter, Paul Oliver, and Nat Shapiro. The second is organized to correspond to the chapters in the book and offers several monographs and articles on Muddy Waters (4), Robert Pete Williams (3), Howlin' Wolf (3), Sun Records (6), Jerry Lee Lewis (1), Chess Records (3), and three other blues singers.

14. Peter Guralnick, "General Bibliography," in Lost Highway: Journeys and Arrivals of American Musicians (Boston: David R. Godine, 1979), pp. 351-357.

This excellent unannotated bibliography is divided into two unequal sections. The first part consists of fifty books arranged alphabetically by author. Full citations are provided. The writers represented include John J. Broven, John Goldrosen, Jerry Hopkins, Michael Lydon, and Arnold Shaw. The second part contains eighty-four articles and monographs organized in biographical sections describing the lives and musical careers of Ernest Tubb (5), Hank Snow (4), Bobby Bland (8), Elvis Presley (7), Charlie Rich (8), Waylon Jennings (5), Merle Haggard (7), Howlin' Wolf (5), Big Joe Turner (3), and eight other performers.

15. Bill Haines, "Rock and the Counter Culture: A Checklist," Popular Culture Methods, II (1975), pp. 12-14.

This is an unannotated, alphabetically-organized bibliography of fifty-nine books, articles, and lyric anthologies. Full citations are provided. The list of authors provided ranges from Charles Alverson, Carl Belz, Charles Boeckman, and James T. Carey... to John Sinclair, Derrick Stewart-Baxter, Kurt Von Meier, and Paul Williams.

16. Michael Haralambos, "Bibliography," in Right On: From Blues to Soul in Black America (New York: Drake Publishers, Inc., 1975), pp. 175-177.

This unannotated bibliography consists of books, articles, and government reports dealing with black social history in America and blues, rhythm & blues, and soul music. The forty-nine citations are arranged alphabetically and provide full bibliographic information. Emphasis is placed on studies by Samuel B. Charters (2), Phyl Garland, Charles Keil, Bill Millar, and Paul Oliver (5).

17. Sheldon Harris, "Selected Bibliography," in Blues Who's Who: A Biographical Dictionary of Blues Singers (New Rochelle, New York: Arlington House, 1979), pp. 599-605.

This unannotated bibliography consists of more than 265 alphabetically arranged books with full citations. This extensive list of texts features multiple entries by writers including Chris Albertson (2), Rudi Blesh (3), Samuel B. Charters (7), Stanley Dance (2), Leonard Feather (4), Charles Fox (3), Nat Hentoff (2), Mike Leadbitter (3), John A. Lomax (3), Paul Oliver (6), Brian Rust (2), Nat Shapiro (2), Arnold Shaw (4), and Jeff Todd Titon (2).

18. Hugo A. Kessing, "Annotated Bibliography of Pop/Rock Music," Popular Culture Methods, III (Spring 1976), pp. 4-22.

This annotated bibliography consists of 322 entries. All citations are full and have been organized according to the following categories: (A) General References--16 books; (B) Histories of Pop/Rock--14 books; (C) Encyclopedias--11 books; (D) Biographies and Autobiographies--90 books; (E) Pop/Rock Writing I--45 books; (F) Pop/Rock Writing II--42 books; (G) The Rock "Scene"--18 books; (H) Song Lyrics--22 books; (I) "Inside" Accounts--16 books; (J) Rhythm and Blues and Soul--8 books; (K) Country and Western--5 books; (L) Record Collecting--6 books; (M) Song Writing--4 books; (N) Pop/Rock Trivia--3 books; (O) Original Works by Pop/Rock Artists--5 books; (P) Advice from Pop/Rock Figures--3 books; (Q) Original Works by Pop/Rock Artists--5 books; (R) Movies and Films--4 books; and (S) Others--2 books.

19. George Lewis, Norm Cohen, Arnold Shaw and Others (Comps.), "Black Music Bibliography," Billboard, (June 9, 1979), pp. BM 32, 40-41.

The extensive bibliography offers full citations for 397 books. No annotations are provided. The texts are organized alphabetically according to authors and arranged in the following categories: (A) Blues--47 books; (B) Classical--4 books; (C) Discographies and Bibliographies--13 books; (D) Folk--40 books; (E) General--32 books; (F) Jazz--182 books; (G) Miscellaneous--Big Bands, Minstrels, Musicals, Pop, and Stage--27 books; (H) Rhythm and Blues, Rock, and Soul--21 books; and (I) Religious--31 books.

20. George H. Lewis, "The Sociology of Popular Music: A Selected and Annotated Bibliography," Popular Music and Society, VII (1979), pp. 57-68.

A thorough, scholarly, annotated bibliography containing thirty-five books and seventy-eight articles. The entries contain full notations (author, title, volume number, date of publication, and pages) and are alphabetically arranged in the following sociologically-oriented categories: (A) Methodology in Popular Music Research--4 citations; (B) Historical Studies of Popular Music--13 citations; (C) The Production of Popular Music: The Artist--20 citations; (D) The Production of Popular Music: Culture Industries--21 citations; (E) Analysis of Popular Music Content: Cultural Patterns and Values--23 citations; (F) Audience Composition and Consumption of Popular Music--20 citations; (G) The Effects of Popular Music on Its Audience--9 citations; and (H) Anthologies and Collected Works--3 citations.

21. Richard Mabey, "Further Reading," in The Pop Process, Second Edition (London: Hutchinson Educational, Ltd., 1971), pp. 187-190.

This two-part bibliography features an annotated list of twenty-three books and articles printed between 1959-1967 followed by an unannotated group of eleven (11) books published between 1968-1970. Both compilations are arranged alphabetically and offer only partial publication information. Texts by British authors (Colin MacInnes, Wilfred Mellers, and Tony Palmer) dominate this bibliography, although books by American writers (Ralph J. Gleason, Greil Marcus, Charles Keil, and LeRoi Jones) are also included.

22. Dave Marsh, with John Swenson, "Selected Bibliography," in The Rolling Stone Record Guide (New York: Random House, 1979), pp. 625-631.

This annotated bibliography consists of seventy-one entries arranged in alphabetical order by book title. The citations are not complete. This list of books includes the most prominent historical, biographical, sociological, and reference works on contemporary music available in the United States and Great Britain.

23. Giles Oakley, "Selected Bibliography," in The Devil's Music: A History of the Blues (New York: Harcourt Brace Jovanovich, 1976), pp. 271-273.

This annotated bibliography features two sections of book-length entries totaling twenty-seven citations. The first area is labelled "Blues" and contains eighteen books by authors including Chris Albertson, John Broven, Samuel B. Charters (2), William Ferris, and Paul Oliver (5). The second area is entitled "Related Music" and consists of nine books by writers such as James H. Cone, Charlie Gillett, Tony Heilbut, Alan Lomax, and Bill C. Malone. All entries are alphabetically arranged and provide full bibliographic information.

24. Jim O'Donnell, "Selected Bibliography and Recommended Reading," in The Rock Book (New York: Pinnacle Books, 1975), pp. 275-277.

This bibliography of fifty-two books is arranged alphabetically by author. The partial citations are not annotated, but do offer a fine cross-section of publications on contemporary music by authors ranging from Carl Belz, Robert Christgau, Nik Cohn, and David Dachs... to Ellen Sander, Arnold Shaw, Robert Somma, Jann Wenner, and Paul Williams.

25. David R. Pichaske, "Selected Bibliography," in Beowulf to Beatles: Approaches to Poetry (New York: The Free Press, 1972), pp. 398-400.

This unannotated bibliography of books and articles is organized alphabetically by author and contains sixty-three full citations. The sources identified here deal primarily with the nature and meaning of rock lyrics. Writers featured in this compilation include John Gabree, Steven Goldberg, Jerry Hopkins, Jann Wenner, Paul Williams, Ellen Willis, and Frank Zappa.

26. Richard Robinson, "Rock and Roll Reading," in Pop, Rock, and Soul (New York: Pyramid Books, 1972), pp. 175-179.

This unannotated bibliography features eighty-six books arranged alphabetically by the writer's last name. Full citations are provided. This list begins with Alan Aldridge, the Association, Teddy Bart, and the Beatles... and ends with David Manning White, Paul Williams, Roger Williams, and Burton H. Wolfe.

27. Richard Robinson and Andy Zwerling, "Rock and Roll Reading," in The Rock Scene (New York: Pyramid Books, 1971), pp. 153-158.

A partially annotated bibliography of books organized in alphabetical order according to the author's last name. Full citations are provided. The sixty-eight entries in this list include lyric anthologies, rock histories, and biographical studies. Writers represented in this compilation include Alan Aldridge, Jonathan Eisen (3), Ralph J. Gleason (2), Jerry Hopkins (2), Mike Jahn (2), LeRoi Jones (2), Stephanie Spinner, and Roger Williams.

28. Jerome L. Rodnitzky, "Selected Bibliography," in Minstrels of the Dawn: The Folk-Protest Singer As A Cultural Hero (Chicago: Nelson-Hall, Inc., 1976), pp. 169-180.

This bibliography is divided into two alphabetized, non-annotated sections: (A) "Books"--80 entries and (B) "Articles"--149 entries. All citations contain complete bibliographic data. The writers included in this list range from professional academicians (Daniel J. Boorstin and R. Serge Denisoff), to singers/songwriters (Bob Dylan, Phil Ochs, and Woody Guthrie), to music critics and rock journalists (Jonathan Eisen, Nat Hentoff, Ralph J. Gleason, and Jan Wenner).

29. Neil V. Rosenberg, "Rock Books: An Incomplete Survey (Parts I and II)," JEMF Quarterly, VIII (Spring and Summer 1972), pp. 48-56 and 109-116.

This two-part bibliography contains seventy books arranged in alphabetical order by author. Complete citations and personalized annotations are provided. Writers represented in this bibliographic study range from Carl Belz, D. Duane Braun, Michael Braun, and Nik Cohn... to Jerry L. Walker, Paul Williams, Herbert H. Wise, and Graham Wood.

30. Arnold Shaw, "Select Bibliography," in Honkers and Shouters: The Golden Years of Rhythm and Blues (New York: Collier Books, 1978), p. 542.

This brief, unannotated bibliography contains twenty books arranged in alphabetical order. Full citations are provided. This listing includes texts by rhythm 'n' blues specialists such as Robert M. W. Dixon, Charlie Gillett, John Godrich, Philip Groia, Peter Guralnick, Tony Heilbut, LeRoi Jones, Mike Leadbitter, Michael Lydon, Bill Millar, Paul Oliver and others.

31. Arnold Shaw, "Selected Bibliography," in The Rockin' '50s: The Decade That Transformed the Pop Music Scene (New York: Hawthorn Books, Inc., 1974), p. 289.

There are thirteen books in this unannotated bibliography. The entries, which are organized alphabetically and offer full citations, feature authors from Carl Belz, Charlie Gillett, and Joe Goldberg to Arnold Passman, Nat Shapiro, and Arnold Shaw.

32. Irwin Stambler, "Bibliography," in Encyclopedia of Pop, Rock, and Soul (New York: St. Martin's Press, 1974), pp. 605-609.

This non-annotated bibliography features more than 225 books and articles arranged alphabetically according to the author's last name. Full citations are provided. A distinctive feature of this lengthy resource list is the use of such diverse periodical references as the Los Angeles Times, the New Musical Express, Melody Maker, Billboard, the New York Times, and Time magazine.

33. Dean Tudor and Nancy Tudor, "Book Citations," in Black Music (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 191-202.

This annotated bibliography consists of 113 books. Full citations are provided for all monographs and reference works. The bibliographic entries are organized alphabetically by author and include works by such noted writers as Samuel B. Charters (4), R. Serge Denisoff (2), William R. Ferris (2), Charlie Gillett (2), Mike Leadbitter (5), Michael Lydon (2), Paul Oliver (5), and Arnold Shaw (2).

34. Dean Tudor and Nancy Tudor, "Book Citations," in Contemporary Popular Music (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 235-248.

There are 141 full citations in this annotated bibliography. The entries are alphabetically arranged and feature books by Carl Belz, Robert Christgau, Nik Cohn, R. Serge Denisoff (5), Jonathan Eisen (2), Charlie Gillett (4), Richard Goldstein, Jerry Hopkins, Michael Lydon (2), Greil Marcus (2), Irwin Stambler (3), Ian Whitcomb, and Paul Williams.

35. Jacques Vassal, "Selected Bibliography," in Electric Children: Roots and Branches of Modern Folklore (New York: Taplinger Publishing Company, 1976), pp. 249-251.

This bibliography consists of fifty-seven non-annotated entries arranged in alphabetical order by author. Full bibliographic information is provided. The musical styles of blues, folk, and rock are represented in works written by Samuel B. Charters, Charles Keil, Paul Oliver, Phil Ochs, Pete Seeger, Woody Guthrie, Richard Goldstein, and Anthony Scaduto.

36. Graham Vulliamy and Ed Lee, "Bibliography," in Pop Music in Schools (London: Cambridge University Press, 1976), pp. 181-194.


This extensive, unannotated bibliography consists of more than 225 entries which are divided into twenty-eight different categories. The detail within each category is remarkable, as can be illustrated by the fact that the general category of "Influence of Various Styles" is subdivided into: (A) Background to Afro-American Music--3 books; (B) Blues--8 books; (C) Country and Western--2 books; (D) Jazz--7 books; (E) Reggae--1 book; (F) Rock--3 books; and (G) Soul and Tamla/Motown--2 books. The citations lack place of publication, which is a particular problem owing to the international flavor of the books listed. The comprehensive nature of this bibliographic resource is unparalleled in respect to combining the various elements of historical perspective, musical styles, sociological and musicological studies, teaching approaches, instrumental tutors, song writing, and lyric collections.

B. Additional Bibliographical Resources

1. Ray B. Browne (editor), Abstracts of Popular Culture: A Quarterly Publication of International Popular Phenomena, 4 volumes. (Bowling Green, Ohio: Bowling Green University Popular Press, 1976-1978.)
2. R. Serge Denisoff, "Periodicals," in Songs of Protest, War, and Peace: A Bibliography and Discography (Santa Barbara, California: ABC-CLIO, Inc., 1973), pp. 11-33.
3. David Feldman, "How to Teach Students About Something They Already Know More About Than You Do: Some Approaches to Teaching Rock Music," Popular Culture Methods, III (Spring 1976), pp. 22-31.
4. Chris Geist, "Selected References and Indexes of Rock Music," Popular Culture Methods, III (Spring 1976), pp. 38-39.
5. David D. Ginsburg, "Rock Is A Way of Life: The World of Rock 'N' Roll Fanzines and Fandom," Serials Review, (January/March 1979), pp. 29-46.
6. David D. Ginsburg, "State of the Art Survey of Reference Sources in Pop, Rock, and Jazz," Reference Services Review, VI (July-September 1978), pp. 5-15.
7. Bruce Golden, "Bibliography," in The Beach Boys: Southern California Pastoral (San Bernardino, California: Borgo Press, 1976), pp. 53-56.

8. Sheldon Harris, "Periodicals and Magazines in Print," in Blues Who's Who: A Biographical Dictionary of Blues Singers (New Rochelle, New York: Arlington House, 1979), pp. 605-607.
9. David Horn (comp.), The Literature of American Music in Books and Folk Music Collections: A Fully Annotated Bibliography. Metuchen, New Jersey: Scarecrow Press, 1977.
10. Beth MacLeod and David Ginsburg, "State of the Art Survey of Reference Sources in Music," Reference Services Review, V (January-March 1977), pp. 21-29.
11. Dan Price, "Bibliography of Bob Dylan: Articles and Books, by and about; Albums and Singles Published; and Unreleased Recordings," Popular Music and Society, III (1974), pp. 227-241.
12. Richard Robinson, "Rock and Roll Newspapers and Magazines," in Pop, Rock, and Soul (New York: Pyramid Books, 1972), pp. 179-180.
13. Richard Robinson and Andy Zwerling, "Periodicals," in The Rock Scene (New York: Pyramid Books, 1971), pp. 158-161.
14. Dean Tudor and Nancy Tudor, "Periodical Citations," in Black Music (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 203-205.
15. Dean Tudor and Nancy Tudor, "Periodical Citations," in Contemporary Popular Music (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 249-250.
16. Dean Tudor and Nancy Tudor (comps.), Popular Music Periodicals Index--1973. Metuchen, New Jersey: Scarecrow Press, Inc., 1974.
17. Dean Tudor and Andrew D. Armitage (comps.), Popular Music Periodicals Index--1974. Metuchen, New Jersey: Scarecrow Press, Inc., 1975.
18. Dean Tudor and Andrew D. Armitage (comps.), Popular Music Periodicals Index--1975. Metuchen, New Jersey: Scarecrow Press, Inc., 1976.
19. Dean Tudor and Linda Biesenthal (comps.), Popular Music Periodicals Index--1976. Metuchen, New Jersey: Scarecrow Press, Inc. 1977.

--Newberry College
Newberry, South Carolina





G25436 19 Aug 1955	SLIM DUSTY with DICK CARR BUCKAROOS	RZ183 RZ181	The Range of Glory Runaway Heart
G25437 26-19 Aug 1955	SLIM DUSTY with DICK CARR BUCKAROOS	RZ187 RZ182	Barn Dance Selections Since the Bushland Boogie Came This Way
G25438 5 Mar 1956	SMOKY DAWSON with DICK CARR BUCKAROOS	RZ227 RZ228	The Kid With the Rip in His Pants Tie Me To Your Apron Strings
G25439 21 Mar 1956	RICK AND THEL	RZ234 RZ233	Your Kind of Love Following the Light
G25440 21 Mar 1956	RICK AND THEL	RZ231 RZ232	Looking Back to See It's You With a Broken Heart
G25441 5 Mar 1956	GLENN DAVIS	RZ225 RZ226	The Ship That Never Returned Yonder Comes a Sucker
G25442 27 Mar 1956	NEV NICHOLLS with DICK CARR BUCKAROOS	RZ237 RZ238	The Cowboy's Jamboree No Use You Lyin'
G25443 27 Mar 1956	NEV NICHOLLS with DICK CARR BUCKAROOS	RZ235 RZ236	Sunday Morning on the Range Mister Cupid
G25444 27 Mar 1956	THE LE GARDE TWINS with DICK CARR BUCKAROOS	RZ240 RZ241	I Don't Care The Cowboy Auctioneer
G25445 19 Dec 1955	FRANK IFIELD with DICK CARR BUCKAROOS	RZ211 RZ212	Troubled Heart Suvla Bay
G25446 8 Feb 1952	THE SCHNEIDER SISTERS	CT2809 CT2811	Lonesome For You 'Way Out West
G25447 29 Feb 1956	THE HAWKING BROTHERS	RZ221 RZ220	Suvla Bay The Cronning Bachelor
G25448 16 April 1956	SLIM DUSTY	RZ243 RZ244	Just Saddle Old Darkie The Rodeo Dance
G25449 16 April 1956	SLIM DUSTY	RZ242 RZ245	Sunny Northern Rose The Rutland Rodeo
G25450 2 Aug 1956	JIMMIE LITTLE with PAT WARE & ALBY HORTON	RZ248 RZ246	Mysteries of Life Heartbreak Waltz
G25451 2 Aug 1956	JIMMIE LITTLE with PAT WARE & ALBY HORTON	RZ249 RZ247	Stolen Moments Some Day You're Gonna Call My Name
G25452 5 Dec 1955	CHAD MORGAN	RZ208 RZ205	It's No Fun Chasing Sorts in Childers
G25453 24 Sept 1956	JACQUELINE HALL with DICK CARR BUCKAROOS	RZ251 RZ253	My Little Green Valley Kim
G25454 24 Sept 1956	JACQUELINE HALL with DICK CARR BUCKAROOS	RZ252 RZ254	Sarabelle Mother
G25455 5 Oct 1956	BUDDY WILLIAMS	RZ261 RZ262	It Sure Makes Ya Wonder, Don't It Christmas Boogie
G25456 7 Aug 1955-13 Aug 1956	FRANK IFIELD	RZ177 RZ250	Gypsy Heart Yodelling Craze
G25457 25 Nov 1952	RON PETERS with DICK CARR BUCKAROOS	RZ10 RZ12	I Cried Again Melody Range

G25458 25 Nov 1952	RON PETERS	RZ14 RZ13	Bullock Wagon New Moon Over Yonder
G25459 16 June 1955	GORDON PARSONS	RZ160 RZ159	You Get All the Sunshine Back in the Bush Once More
G25460 5 Oct 1956	BUDDY WILLIAMS	RZ263 RZ264	Rocky Round-Up Show Our Wedding
G25461 5 Oct 1956	BUDDY WILLIAMS	RZ255 RZ256	Little Red Bonnet King's Cross Boogie
G25462 5 Oct 1956	BUDDY WILLIAMS	RZ265 RZ266	The Ringer Answer to Missing in Action
G25463 5 Oct 1956	BUDDY WILLIAMS	RZ259 RZ260	Mareeba Rodeo Poisoned Darts
G25464 5 Oct 1956	BUDDY WILLIAMS	RZ257 RZ258	Mummy Didn't Tuck Me Into Bed Last Night Lest We Forget
G25465 29 Feb 1956	THE HAWKING BROTHERS	RZ218 RZ219	The Padre of Old San Antone I Could Never be Ashamed of You
G25466 13 Nov 1956	FRANK IFIELD with DICK CARR BUCKAROOS	RZ271 RZ270	Don't Do That Maybe I'll Cry Over You
G25467 13 Nov 1956	FRANK IFIELD with DICK CARR BUCKAROOS	RZ272 RZ273	Gold Digger Blues Serves You Right
G25468 29 Nov 1956	KEVIN KING with DICK CARR BUCKAROOS	RZ279 RZ280	Money, Marbles and Chalk Paul Jones
G25469 29 Nov 1956	KEVIN KING with DICK CARR BUCKAROOS	RZ278 RZ281	The Richest Man (In the World) I Always Get a Souvenir (To Prove that I Was There)
G25470 29 Nov 1956	SMOKY DAWSON with DICK CARR BUCKAROOS	RZ288 RZ290	Married by the Bible, Divorced by the Law On the Banks of the Reedy Lagoon
G25471 29 Nov 1956	SMOKY DAWSON with DICK CARR BUCKAROOS	RZ291 RZ289	Lords of the Weddin' Range The Lad with the Laughing Eyes
G25472 29 Nov 1956	ATHOL McCOY	RZ282 RZ283	Eleven More Months and Ten More Days Wandering On
G25473 29 Nov 1956	PETER CAMPBELL	RZ286 RZ287	The Newcastle Flyer Dear Old Bundy Home
G25474 13 Nov 1956	JIMMY LITTLE with PAT WARE & ALBY HORTON	RZ277 RZ276	My Foot is on the Stair It's Time to Pay
G25475 13 Nov 1956	JIMMY LITTLE with PAT WARE & ALBY HORTON	RZ275 RZ274	A Fool Such as I Sweet Mama
G25476	LES WILSON & JEAN CALDER LES WILSON	OAN41 OAN42	Rambling Rose The Old Yellow Moon
G25477	LES WILSON LES WILSON & JEAN CALDER	OAN3 OAN4	Silver Wings Lost Cowboy
G25478	LES WILSON	NZS104 NZS105	Round-Up Time Drifting Along

[Note: G25476, G25477 & G25478 were recorded in New Zealand.]

G25479 15 Jan 1957	THE LE GARDE TWINS with TWIN RANCH QUARTET	RZ297 RZ296	Riding the Fences at Night You've Got a Heart Like a Merry-Go-Round
G25480 15 Jan 1957	THE LE GARDE TWINS with TWIN RANCH QUARTET	RZ294 RZ295	Let Me Be the One You're Running Wild
G25481 15 Jan 1957	THE LE GARDE TWINS with TWIN RANCH QUARTET	RZ293 RZ298	Release Me Rhythm in the Saddle
G25482 6 Feb 1957	SLIM DUSTY	RZ311 RZ312	Harry the Breaker Queensland State So Fair
G25483 6 Feb 1957	SLIM DUSTY with DICK CARR BUCKAROOS	RZ313 RZ314	Walkin' On My Way Gumtrees by the Roadway
G25484 30 Jan 1957	RICK AND THEL	RZ307 RZ308	The Highway Hobo I Wasn't There
G25485 18 Mar 1957	DOUG KING with DICK CARR BUCKAROOS	RZ323 RZ326	When Mexico Gave up the Rhumba Silvery Arizona Moon
G25486 28 Feb 1957	CHAD MORGAN	RZ319 RZ320	The Psychiatrist's Joy from Kingaroy Going Home
G25487 28 Feb 1957	CHAD MORGAN	RZ321 RZ322	The Dinkum Dill The Sheik Goes Courting
G25489 18 Mar 1957	DOUG KING with DICK CARR BUCKAROOS	RZ324 RZ325	I'm a One Woman Man A Fool Such as I
G25490 5 Mar 1956	GLENN DAVIS	RZ224 RZ223	The Erie Canal There's No Use in Crying Now
G25491 28 Feb 1957	SLIM DUSTY & JOY McKEAN w/DICK CARR BUCKAROOS	RZ315 RZ316	Pastures of Home Dreamin' on the Sliprail
G25492 23 Jan 1957	THE LE GARDE TWINS with TWIN RANCH TRIO	RZ303 RZ304	The Waltz You Saved For Me Queen of Hearts
G25493 18 April 1957	GLENN DAVIS	RZ334 RZ331	Let Me Be Your Sidetrack Old Paint
G25494 18 April 1957	GLENN DAVIS	RZ332 RZ333	I'm Gonna Throw My Lasso My Darin' Darlin'
G25495 11 June 1957	NEV NICHOLLS with DICK CARR BUCKAROOS	RZ336 RZ338	That's the Kind of Love I'm Looking For I'm Counting On You
G25496 11 June 1957	NEV NICHOLLS with DICK CARR BUCKAROOS	RZ337 RZ335	Fourteen Carat Gold A Man with a Plan
G25497 10 April 1957	SLIM DUSTY with DICK CARR BUCKAROOS	RZ330 RZ329	Roarin' Wheels The Nature of Man
G25498 10 April 1957	SLIM DUSTY with DICK CARR BUCKAROOS	RZ328 RZ327	A Pub with No Beer Saddle Boy
G25500 24 Jan 1957	SPINNER KINCAID (Dick Carr)	RZ306 RZ305	The Wnaderer The Valley, The Homestead and You
G25501 17 July 1957	FRANK IFIELD with DICK CARR BUCKAROOS	RZ343 RZ345	Come Back Liza (Wata Come A Me Y'Eye) You Better Not Do That
G25502 17 July 1957	FRANK IFIELD with DICK CARR BUCKAROOS	RZ346 RZ344	Yerranderie Molly Darlin'

G25503	DOUG KING with DICK	RZ348	We'll Find a Way
24 July 1957	CARR BUCKAROOS	RZ347	I Don't Want to Cry Over You
G25504	JIMMY LITTLE with DICK	RZ356	Gold Wrist Watch
	CARR BUCKAROOS	RZ357	Why Must There be a Tomorrow
G25505	JIMMY LITTLE with DICK	RZ355	The Grandest Show of All
	CARR BUCKAROOS	RZ358	Silver City Comet
G25506	RICK AND THEL with DICK	RZ360	When Jimmy (sic) Rodgers Said Goodbye
	CARR BUCKAROOS	RZ361	The Life of Hank Williams
G25507	RICK AND THEL with DICK	RZ362	You and Me
	CARR BUCKAROOS	RZ363	No One But You
G25508	NEV NICHOLLS with DICK	RZ366	Conscience I'm Guilty
	CARR BUCKAROOS	RZ367	Love in the Shadows

[G25508 appeared in the June, 1958 catalogue supplement and marked the end of Regal Zonophone. The R/Z master series was then continued on for several issues in the Columbia DO series.]

(continued from page 94)

cutting-in or tag-dancing on the floor. While a country fiddler sawed away at "Old Dan Tucker," the caller might urge a single boy to seek an unattached girl as a partner. While Emmett's song signaled spinning heels and clapping hands, Dan spiritedly galloped off stage offering joy to all. Today, many square dance enthusiasts know "Old Dan Tucker" only as a rhythmic standard, perhaps with a comical flavor, but unrelated to a rich theatrical past.

Although we now find him mainly in the sound archive and library, "Old Dan Tucker" retains a tenuous hold within the American imagination.

Occasionally, a bluegrass stringband, or a folk-song festival performer, catches Dan Emmett's pulse by bringing Tucker out of retirement. Then, we glimpse something of minstrelsy's preoccupation with plantation portraiture, as well as with the dynamics of the black/white relationship in the United States. When Dan Emmett, the minstrel himself, "corked up" for Tucker's kaleidoscopic parts during 1843, the entertainer twisted and turned to charm a huge audience. The cadences in Emmett's song still have the capacity to call loudly, if we are receptive to Old Dan Tucker as black sheep and blade, fool and folk hero.

--Folklore Center
University of Texas at Austin

BOOK REVIEWS

BLACKS IN BLACKFACE: A Source Book on Early Black Musical Shows, by Henry T. Sampson (Metuchen, New Jersey: Scarecrow Press, Inc., 1980), x + 552 pp., acknowledgements, tables, preface, appendices, index, illustrations, \$27.50.

Lest any reader gets the wrong impression from some of the following sentences, it is necessary to state here that this is a valuable work. Finding fault with this book is relatively easy. There is a slapdash quality about it, as though it were put together in too much of a hurry. There are numerous misspellings, even of such important names as Dockstader, that give the impression the proofreader didn't spend sufficient time at his job. Then, too, a number of factual errors crop up in the 500-plus pages. Other shortcomings might be cited but all of these things are beside the point for this is truly a massive and important piece of original research. While readers can find other sources discussing Ethel Waters, Edith Wilson, Dooley Wilson, Eubie Blake, "Fats" Waller, and some of the other personalities considered here, it is difficult indeed to find any other readily available information about most of the performers included in *Blacks in Blackface*. For example, even such significant early figures as George Walker and his wife, Aida Overton Walker, are generally praised as important, but most books contain little more data about them other than that they worked with Bert Williams and that George died in 1911. Sampson, however, provides fairly extensive biographical information on the Walkers, far more than is contained in any other single source.

Blacks in Blackface is much more than just a collection of biographies. It contains a brief history of the growth and development of the black musical theatre from its origin in the minstrel show era of the nineteenth century through its peak years in the 1920s to its gradual decline in the 1930s and 1940s. Also included are accounts of the activities of several men who provided the financial resources for black musical theatre; one brief section contains a history of several famous black theatres. The largest portion of the book is devoted to synopses of 184 shows ranging from Callender's Famous Minstrels of 1875 to Sid Grauman's *Born Happy* of 1943. Although the information in this section is, admittedly, often incomplete it is for most entries remarkably thorough. Generally included is the producer's name, the author of the book and lyrics, composer of the music, cast, story, and individual songs. An appendix, giving much less data on each entry, lists 622 additional shows. A final section contains brief biographical accounts of 112 important personalities. There are some inexplicable omissions here but overall this chapter is valuable and helpful. With relatively minor figures like Harvey Burris and Tom McIntosh receiving separate discussion one wonders why there is no consideration of better known figures such as Chris Smith and Gussie Davis. But, then, no compilation such as this can ever be complete no matter how diligently the author seeks that goal.

It is evident that Sampson has done more than just reprint biographical accounts verbatim from other sources for these entries contain original information even on some of the better known personalities. For example, most references claim Arthur "Dooley" Wilson was born in 1894 rather than the correct date of 1885 given here. While many know of Mamie Smith's recordings in the 1920s, it is likely that few persons are aware of her movie work that is briefly considered here. The numerous photographs utilized throughout the book, many of them never before published except in black newspapers 1900-1940, are another indication of extensive original research. Finally, the idea of using critical commentary from black newspapers of the time is a good one and appropriate here since Sampson's aim is to present a source book utilizing the black perspective of the period.

As previously noted, there are a number of factual errors found throughout *Blacks in Blackface*. In a mammoth work like this they are to be expected and don't detract greatly from the book's overall value but they do mean that, in some instances, the volume cannot be completely relied on. For example, Shelton Brooks was born in 1886, not 1896 as reported here, and was certainly more than fifteen years old when he wrote "Some Of These Days." Likewise, Ollie Burgoyne was sixteen, rather than six, when she began her stage career in 1901. Also, it is not true that Butterbeans and Susie were "one of the first teams to build their act around the comic situations arising from conflict between man and wife" (p. 350). In fact, that concept was old even in 1910 when John Bunny and Flora Finch teamed up for the first of their 250 movies built around the theme. On pp. 419-420 two conflicting

birthdates are given for Bill "Bojangles" Robinson with no explanation. Finally, while it is not really an error, the title is somewhat misleading for not all of the performers considered here appeared in blackface although many were encouraged to do so when they worked in white shows.

Sampson's compilation, then, has a few flaws but they are all trivial when compared to the overall value of this book. *Blacks in Blackface* is a work of considerable merit, and it will undoubtedly remain a standard reference on the subject for some time to come.

--W. K. McNeil
The Ozark Folk Center
Mt. View, Arkansas

CHUCK BERRY: Rock 'N' Roll Music, by Howard A. DeWitt (Fremont, CA: Horizon Books, 1981), 228pp. \$6.95 paperback.

Several excellent rock biographies have been published recently. Among the most well constructed of these are studies on the lives of Elvis Presley (by Jerry Hopkins), Buddy Holly (by John Goldrosen), Bob Dylan (by Paul Williams), The Beatles (by Philip Norman), and Jim Morrison (by Jerry Hopkins and Daniel Sugerman). Until now, however, one of the most influential figures in rock 'n' roll history has been ignored by biographers. Chuck Berry, an energetic performer, brilliant lyricist, and living symbol of rock's golden age, has finally been eulogized in a biography.

Howard A. DeWitt's *Chuck Berry: Rock 'N' Roll Music* is an interesting initial investigation of this exceptional singer/songwriter's career. The author is well qualified to launch such a study. DeWitt has booked bands, worked as a journalist, been a life-long fan of country and rock music, and taught "History and Popular Culture" courses in several American colleges. His desire to construct a book on Chuck Berry was reportedly stimulated by several friends and two rock trivia experts. His research efforts were assisted by students, teaching colleagues, a friendly disc jockey, and a helpful record store owner. *Chuck Berry: Rock 'N' Roll Music* is not merely a biography--it is an act of literary love.

DeWitt examines Chuck Berry from a chronological perspective. His chapters trace Berry's early life in St. Louis, his initial recording triumph with "Maybellene" in 1955, his meteoric hit-after-hit fame of 1956-58, his personal and professional crisis years between 1959-64, his touring and concert performance successes of the late sixties, his public resurgence through European concerts, nostalgia festivals, journalistic acclaim during the early seventies, and the eventual acknowledgment of his superstar status today. The context of DeWitt's analysis is broader than an individual performer's life, though. He skillfully weaves elements of personal psychology and American social evolution into his biographical commentary. He details Berry's resentment of conventional middle class behavior patterns and board management assistance throughout his recording career, his unenviable penchant for provoking bigots, hostile sheriffs, and irate parents. Sociologically, DeWitt chronicles the demise of Eisenhower's becalmed America of the fifties and the rise during the sixties of political protest, racial tensions, inflation, monopoly in the record industry, and the frustrating search for individual identity in mass society.

In addition to personal history, psychological theory, and social analysis, the author provides valuable factual information about Chuck Berry's recording output, his performing influence on American and British rockers, and published resources on his career. An annotated album discography containing all of Berry's American Chess, Mercury, and Atco albums is provided. Observations on several British releases are also included. A full list of Berry's Chess recording sessions--from May 21, 1955 until April 13, 1966--is compiled. Revival recordings of Chuck Berry's songs by more than eighty different performers are assembled to demonstrate the breadth of his songwriting influence. Finally, Berry's *Billboard*-ranked hit tunes and a list of all of his 45-rpm releases are provided. A two-page bibliographical essay listing articles by Michael Lydon, Greil Marcus, Charlie Gillett, and Ralph M. Newman; books by Richard Goldstein, Arnold Shaw, Mike Jahn, and others, is presented at the end of the book.

What more could a Chuck Berry enthusiast desire in a single text? There are, however, several crucial weaknesses in the DeWitt study. First, the book was obviously printed by a less-than-professional publisher. The print is uneven, and the photographs, though numerous, are very poorly reproduced. Sadly, no index is provided either. Second, the work seems incomplete without more information provided on all of Berry's record releases (particularly in the international market), on all of his recording sessions (including a "What's in the can" specification of unreleased Berry tunes), and on all of his concert, festival, and television appearances. Third, a less apologetic tone toward the subject's personality flaws on the part of the author might stimulate a more perceptive view of Berry's life and career. Finally, to produce a truly landmark study on Chuck Berry, traditional literary resources must be supplemented with oral interviews. Comments and observations by Willie Dixon, Marshall Chess, Jerome Green, Bo Diddley, Muddy Waters, Paul McCartney, Johnny Johnson, Mick Jagger, Phil Chess, Ralph Bass, Jerry Lee Lewis, Ingrid Gibson, Dick Clark, and dozens

of other performers, friends, and associates are necessary to shed light on the very, very private Mr. Berry. In fact, without a lengthy personal interview session with the subject of such a study, there will never be a truly "last word" biography on Chuck Berry.

Howard DeWitt deserves much credit for producing a worthwhile, long overdue examination of Chuck Berry. Reportedly, he is currently revising and updating this text for a new publisher. If he heeds the suggestions listed above, he may produce the kind of biography which is deserved by this giant of popular music. Chuck Berry is a primal source of the fury--both individual and social--that has continually fueled the rock revolution. His life story is to some degree Everyman's during the past quarter century.

--B. Lee Cooper
Newberry College
Newberry, South Carolina

FOLK SONG INDEX: A Comprehensive Guide to the Florence E. Brunnings Collection, by Florence E. Brunnings (New York & London: Garland Publishing, Inc., 1981). lxxxi + 357 pp., 8 1/2" x 11"; \$75 hard covers.

This volume is a song index to the books and records in one person's private library. Its utility to Florence E. Brunnings or anyone using her library will doubtless be immense; its value to other users will depend to some extent on the nature of Ms. Brunnings collection.

The index itself is arranged alphabetically by song title, and each of the 49,400 titles is followed by one or more reference numbers (underlined numbers refer to LP recordings; others refer to books and journals). At the beginning of the volume are numerical listings of the books/journals and LP recordings cited, giving only brief identifications. These are followed by an alphabetical bibliography and an alphabetical listing of all artists heard on the recordings, and additional information on the books and recordings cited.

Most of the song titles in the main listing are followed, in parentheses, by alternate song titles of different versions. In general, the references cited under any one title are not again cited under the standard title for that song, although this does not seem to be invariably the case. For example, under "Bold Soldier" we find two separate songs listed, as follows:

Bold Soldier, The (The Ardent Soldier; the Bold Dragoon; The Dragoon
and the Lady; The Gallant Soldier; My Father Is a Knight; The
Seven Brothers) 151, 164, 427, 469, 658, 660, 8, 13, 101B, 185B.

Bold Soldier (The Gallant Soldier; Only a Soldier; The Poor Soldier;
The Soldier) 550.

When we next refer to "The Gallant Soldier," an alternate title for each of these two songs, we find:

Gallant Soldier, The (See: Bold Soldier) 550

Gallant Soldier, The (See: The Bold Soldier) 813

Altogether, about 1,100 books and journals have been indexed. Only a small fraction of these (perhaps 100 or so) are what would be considered primary folksong collections. The majority of books are secondary collections published for the urban folksong revival market. Some 200 items are folksong revival periodicals, such as *Sing Out!* Close to 700 LP recordings and 78 rpm albums are indexed as well. Most of these are by revivalist singers, rather than traditional ones--with the exception of a number of albums by black folksingers who became popular during the folksong revival, such as Brownie McGee and Sonny Terry or Fred McDowell. Artists particularly well represented include Joan Baez (19 full albums), Harry Belafonte (10), Oscar Brand (13), Burl Ives (9), John Langstaff (8), Marais and Miranda (12), Ed McCurdy (14), Pete Seeger (17), Josh White (12).

These remarks should suggest that this volume is particularly useful as an index to the recorded and published material of the folksong revival, although it can serve other uses as well. Most of the references are to English-language and Anglo-American folk material, but there are a few references that fall outside these categories.

Finally, I note that the book collection has a few idiosyncracies such as one is likely to find in any private library. For example, included are Vols 1 and 3 of Helen H. Flanders's *Ancient Ballads Traditionally Sung in New England*, but not Vols. 2 and 4; Hyder E. Rollins's *The Pepys Ballads*. Vol. 7, is listed, but not the earlier volumes; Cecil J. Sharp's *Folk-Songs for Schools*, Sets 7-10, but not 1-6. There are, occasionally, unusual editions cited. For example, Ed Cray's *The Erotic Muse: A Brief Excerpt* is a selection from *The Erotic Muse* and is surely far scarcer than the full work. The edition of Francis J. Child's ballad compendium is the early 1858 one--not the definitive collection published in 1882-98. Also, I was puzzled to note both John and Alan Lomax's *Best Loved American Folk Songs* and *Folk Song: U.S.A.* listed and evidently indexed--these were alternate titles for the same book.

--Norm Cohen

RECORD REVIEWS

UNCLE DAVE MACON: *Laugh Your Blues Away* (Rounder 1028). Seventeen selections recorded by Macon between 1930 and 1950, including seven previously-unissued 78rpm test pressings, one motion-picture sound track recording, six personal recordings (previously unissued), four airchecks, and one tape recording by folklorist Charles Faulkner Bryant. Titles: *Go On Nora Lee, Mysteries of the World, Come on Buddie Don't You Want to Go, Oh Lovin' Babe, Come Dearest the Daylight is Dawning/Nobody's Darling, Don't You Look for Trouble, I'm Free I've Broken the Chains, Laugh Your Blues Away, Take Me Back to My Old Carolina Home, Travellin' On My Mind, I'm Drifting Farther From You, Over the Mountain, Death of John Henry, Eleven Cent Cotton, Chewing Gum, From Jerusalem to Jericho, How Beautiful Heaven Must Be*. Produced and annotated (back jacket notes and insert sheet) by Charles Wolfe.

With ten previously released full LPs of Uncle Dave one can wonder why another; yet this album is by no means superfluous, nor does it superannuate any previous LPs. Most of the selections on this disc have never been issued commercially in any form. The first four cuts were made in 1930 for Okeh after Macon was angered by Brunswick, the company he had been recording for previously, rejecting all of his numbers made at his last session for them. Three of them were never issued and are available now thanks to test pressings that Macon had kept and passed on to his family. The next seven (omitting "Take Me Back") were recorded privately by Macon in 1945, though for what purpose is not known. "Take Me Back" is from the sound track to the 1939 movie, *Grand Ole Opry*. "Chewing Gum" was one of several recordings made in 1950 by Charles F. Bryant when he was interviewing Macon extensively. A full LP has been previously issued from this material by Davis Unlimited in cooperation with the Tennessee Folklore Society (DU-TFS 101). The remaining titles are from airchecks from Grand Ole Opry radio programs of ca. 1946. Considering these diverse sources, the sound quality of the recordings is not bad.

Wolfe's notes comment on the various sources of the recordings, the side musicians, and the songs themselves. The recordings from the 1940s, by which time Macon had become something of an institution, show that, though then in his seventies, Macon's failure to make any more commercial recordings was due more to changing musical styles than to his own declining abilities. No one with a serious interest in early country music should pass up this disc.

--Norm Cohen

THE GEORGIA YELLOWHAMMERS: *"The Moonshine Hollow Band"* (Rounder 1032). Reissue of sixteen selections originally recorded 1924-28 by North Georgia musicians Bill Chitwood, Bud Landress, Phil Reeve, Chalmers E. Moody, and other associated musicians. Titles: *The Moonshine Hollow Band, Whoa Mule, Pa Ma and Me, Fourth of July at a Country Fair, Johnson's Old Grey Mule, Picture on the Wall, Tennessee Coon, I'm S-A-V-E-D, G Rag, Peaches Down in Georgia, Raise Rough House Tonight, Song of the Doodle Bug, When the Birds Begin Their Singing in the Trees, Warhorse Game, The Old Rock Jail Behind the Old Iron Gate, Black Annie*. Produced by Charles Wolfe and Tony Russell; back jacket liner notes by Wolfe.

Prior to Gene Wiggins's article in *The Devil's Box* (March 1977) (expanded in *Old Time Music*, Summer 1977), little had appeared in print about this very successful group of musicians from Calhoun and Cordon Counties in North Georgia. Likewise, before the appearance of this disc a year or so ago, not much of their music had been reissued.

The Yellowhammers did many of the same songs that other coeval North Georgia bands, such as the Skillet Lickers, or Earl Johnson's groups, recorded; yet occasionally, when they indulged in four-part harmony vocals, their sound was practically unique. Their repertoire ranged from old fiddle/banjo tunes, such as the 1924 duet, "Whoa, Mule," to original compositions (Landress's "The Old Rock Jail...", Moody's "Song of the Doodle Bug," and the title song) to reworked pop songs (Kerry Mills's "At a Georgia Camp Meeting" becomes "Peaches Down in Georgia," and Shepard Edmonds's "I'm Goin' to Live Anyhow 'Till I Die" becomes "Tennessee Coon"). Of the Yellowhammers's most successful hit, "Picture on the Wall," it should be noted that evidence is now pretty convincing that Bud Landress wrote this song. The issue has been clouded by two nineteenth-century songs of the same title by

Henry C. Work and J. P. Skelley, and by a later copyright credit (on record labels) to Carson Robinson and Frank Luther. Other nonce titles disguise familiar pieces: "Raise Rough House Tonight" is "Raise a Ruckus Tonight," and "Warhorse Game" is "Old Hen Cackled." "G Rag" is interesting for the inclusion of black fiddler Andrew Baxter on the lead--one of the very few examples of an integrated old-time string band on records.

In some respects it was an unlikely foursome; Chitwood and Landress were more firmly footed in the old-time string band tradition, while Moody and Reeve also recorded extensively in a sacred music genre--under their own names or in the Calhoun Sacred Quartet, the Gordon County Quartet, the Moody Bible Sacred Harp Singers, or as the Charles Brothers. (A complete discography appeared in the *Old Time Music* issue cited above.) This LP stays clear of such pieces, but stylistically the sentimental pop songs, or the parody "I'm S-A-V-E-D" are similar.

This is a useful collection, partly because of the previous paucity of reissued material by this group; for documentation, however, the articles by Gene Wiggins are essential collateral reading.

--N.C.

TENNESSEE STRINGS (Rounder 1033). Reissue of sixteen old-time hillbilly selections originally recorded 1925-1939. Titles and artists: Tom Ashley and Gwen Foster, *Times Ain't What They Used To Be*; Charlie Bowman with the Hill Billies, *The Hickman Rag*; Johnson Brothers, *Alecazander*; Grant Brothers, *Tell It To Me Boys*; Charlie Oaks, *The Death of William Jennings Bryan*; Ridgel's Fountain Citians, *Free a Little Bird*; Young Bros. & Homer Davenport, *Maybelle Rag*; Allen Bros., *Chattanooga Blues*; Uncle Dave Macon and his Fruit Jar Drinkers, *Tell Her To Come Back Home*; Macon & Sid Harkreader, *Tennessee Jubilee*; Dr. Humphrey Bate & his Possum Hunters, *Old Joe*; Vaughan Quartet, *In the Steps of Light*; Southern Melody Boys, *Tribulation Days*; Fleming & Townsend, *Goin' to Stop Drinkin' When I Die*; Ramblin' Red Lowery, *Bum on the Bum*; Swift Jewel Cowboys, *Little Willie Green (From New Orleans)*. Produced, with back jacket notes, by Charles Wolfe.

Four years ago, the University of Tennessee Press at Knoxville published Charles K. Wolfe's slender volume on the history and development of country music in Tennessee, *Tennessee Strings*. This album is intended as a companion to that book--as a "sampler of the diverse forms of old-time music in Tennessee during the 1920s and 1930s." In its preparation, Wolfe tried to avoid duplicating titles already available on LP and "to produce a collection that will appeal both to the serious student and collector of old-time music as well as to the general listener." In both of these respects, I think Wolfe has succeeded admirably. None of the selections is currently available elsewhere (three did appear on now out-of-print LPs), and several of the groups/artists (Oaks, Young Brothers & Davenport, Fleming & Townsend, Lowery) have never appeared at all on LP reissues. Nevertheless, the musical strengths of the sampling are remarkable. The two 1925 recordings of "Hickman Rag," with Charlie Bowman's hard-driving fiddling, and "Maybelle Rag," with Jess Young's fiddling and Homer Young's astonishing three-finger banjo-picking, are both particularly noteworthy. Both, incidentally, are circle-of-fifths-based tunes, a form which is the most common justification in country music for the appellation of *rag*. Tom Ashley was from Tennessee, though he is generally associated with the group of western North Carolina musicians that went by the name of Carolina Tar Heels. As a group, they were perhaps the most dynamic old time band on records that managed entirely without the aid of a fiddler. The Charlie Oaks number may not set the feet of many listeners tapping, but it is an important piece historically (especially what with the current resurrection of the battle over evolution again), and Oaks himself was an important artist about whom far too little is known.

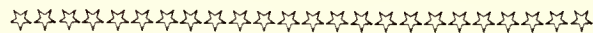
Wolfe, in his notes, tries to make a case for five distinct musical regions in Tennessee by the end of the 1920s: (1) the area in eastern Tennessee around Bristol, Kingsport, and Johnson City (Ashley, Bowman, Johnson Brothers, Grant Brothers); (2) the area around Knoxville (Oaks, Ridgel's Fountain Citians); (3) the Chattanooga area, near the Alabama and Georgia borders (Young, Allen Brothers); (4) the Nashville area (Macon, Bate); and (5) the Memphis region in the southwest of the state (Fleming and Townsend, Lowery, Swift Jewel Cowboys). The two religious recordings by the Vaughan Quartet and the Southern Melody Boys seem to fall through the cracks of this division. There is something to be said for this categorization (although one needs more examples than the handful on this disc to gain any confidence in the divisions); however, by the early 1930s chronological distinctions seem to have become as important as regional ones.

--N.C.

JEMF SOUND DOCUMENTS

(Each LP/Booklet Combination costs \$8.98)

- LP 101: *THE CARTER FAMILY ON BORDER RADIO*. 22 musical selections taken from a group of electrical transcriptions played between 1938 and 1942 over various border radio stations. Illustrated booklet contains a brief history of the Carter Family, annotations and musical transcriptions of the songs, and a discography of the Carter Family on LP records. 18pp.
- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLE: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.
- LP 108: *JUBILEE TO GOSPEL*. 16 selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff.



Members of the Friends of JEMF may purchase LPs 101-107 for \$6.00

There is a \$1.00 charge per order for postage and handling fees. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.)

CALIFORNIA RESIDENTS add 6% sales tax.

JEMF SPECIAL SERIES

2. *JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)*, by John L. Smith. 48pp, photos. \$2.50
3. *UNCLE DAVE MACON: A BIO-DISCOGRAPHY*, by Ralph Rinzler and Norm Cohen. 54pp, bibliography, photos. \$2.50
4. *FROM BLUES TO POP: THE AUTOBIOGRAPHY OF LEONARD "BABY DOO" CASTON*, ed. by Jeff Titon. 30pp, musical transcriptions, photos. \$2.00
5. *'HEAR MY SONG': THE STORY OF THE SONS OF THE PIONEERS*, by Ken Griffis. 148pp, biography, discography, bibliography, photos, filmography, chronology. \$6.25.
6. *GENNETT RECORDS OF OLD TIME TUNES, A CATALOG REPRINT*. Introduction by John K. MacKenzie. 20pp, photos. \$2.50
7. *MOLLY O'DAY, LYNN DAVIS, AND THE CUMBERLAND MOUNTAIN FOLKS: A BIO-DISCOGRAPHY*, by Ivan M. Tribe and John W. Morris. 36pp, photos, bibliography. \$3.50.
8. *REFLECTIONS: THE AUTOBIOGRAPHY OF JOHNNY BOND*. 79pp, chronology, discography, filmography, photos, sheet music. \$4.00.
9. *FIDDLIN' SID'S MEMOIRS: THE AUTOBIOGRAPHY OF SIDNEY J. HARKREADER*, ed. by Walter D. Haden. 37pp, bibliography, discography. \$4.00.
10. *THE COLUMBIA 33000-F IRISH SERIES*. A numerical listing compiled by Pekka Gronow. 78pp, introduction, release dates, artist and title indexes, illustrations. \$4.00.
11. *THE RECORDINGS OF JIMMIE RODGERS: AN ANNOTATED DISCOGRAPHY*, by Johnny Bond. 76pp, introduction by Norm Cohen, select bibliography, chronology, photos, illustrations. \$5.00.
12. *FOLK FESTIVAL ISSUES: REPORT FROM A SEMINAR*, prepared by David E. Whisnant. 28pp, photos, illustrations. \$3.00.
13. *LORETTA LYNN'S WORLD OF MUSIC*, by Laurence J. Zwisohn. 115pp, annotated discography and complete list of songs she composed, and biographical data. \$5.00.

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

JEMF REPRINT SERIES

All Reprints are \$1.00

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin* (Hatboro, Pa.: Folklore Assoc., 1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968); and "A Ballad in Search of its Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore* (New York: Basic Books, 1968).
15. "Railroad Folksongs on Record: A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium* (Number Nineteen) (New York: Columbia Univ. Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97,'" by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) California residents add 6% sales tax.

JEMF QUARTERLY

CONTENTS

Vol. 17	Summer 1981	No. 62
Letters		56
John McGhee and Frank Welling: West Virginia's Most Recorded Old-Time Artists, by Ivan M. Tribe		57
Welling and McGhee Discography, compiled by Ivan M. Tribe		64
That Ain't Country: The Distinctiveness of Commercial Western Music, by Thomas S. Johnson		75
Graphics #57: Old Dan Tucker, by Archie Green		85
Examining a Decade of Rock Bibliographies, 1970-1979, by B. Lee Cooper		95
The Australian Regal and Regal Zonophone Numerical Series (1927-1958), Part X		103
Book Reviews: <i>Blacks in Blackface: A Source Book on Early Black Musical Shows</i> , by Henry T. Sampson (reviewed by W. K. McNeil); <i>Chuck Berry: Rock 'N' Roll Music</i> , by Howard A. DeWitt (B. Lee Cooper); <i>Folk Song Index: A Comprehensive Guide to the Florence E. Brunnings Collection</i> , by Florence E. Brunnings (Norm Cohen).		107
Record Reviews: <i>Uncle Dave Macon: Laugh Your Blues Away</i> --Rounder 1028 (reviewed by Norm Cohen); <i>The Georgia Yellow Hammers: "The Moonshine Hollow Band"</i> --Rounder 1032 (N.C.); <i>Tennessee Strings</i> --Rounder 1033 (N.C.).		110
JEMF Sound Documents and Publications		112

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information
on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56
(Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$6.50; to Asia, Africa, and Australia, an extra \$8.50 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$2.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

JEMF QUARTERLY



VOL. XVII

FALL 1981

No. 63

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st Vice President
Fred Hoeptner, 2nd Vice President
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, *JEMF Quarterly*

Norm Cohen

ASSOCIATE EDITOR, *JEMF Quarterly*

Linda L. Painter

ARCHIVIST

Linda L. Painter

EXECUTIVE V-P, Friends of JEMF

Larry Zwisohn

ADVISORS

Ry Cooder
David Crisp
Harlan Daniel
David Evans
Pekka Gronow
John Hammond
Wayland D. Hand
Joseph C. Hickerson
William Henry Koon
Bill C. Malone
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Daniel Patterson
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Neil V. Rosenberg
Tony Russell
Michael Seeger
Chris Strachwitz
Bill Ward
Paul F. Wells
Joseph T. Wilson
Charles K. Wolfe

JEMF QUARTERLY

CONTENTS

Vol. 17

Fall 1981

No. 61

Letters	116
That Ozark Playboy: Red Murrell, by Jerry Vaughn	119
My Scene in <i>Outlaw Blues</i> , by Cecil Jordan	123
Flat Creek Revisited: James Marlowe Propes, by Gene Wiggins	133
Graphics #58: Dan Tucker in <i>Roanoke</i> , by Archie Green	139
Who Killed Lula? -- Notes on a Memphis Blues Ballad, by Bob Groom	155
Old Time Fiddlers' Contests on Early Radio, by Wayne W. Daniel	159
Record Reviews	166
Book Reviews	174
Announcements	178

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56 (Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$12 to Asia, Africa, and Australia, an extra \$14 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$3.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

LETTERS

Dear Editor:

In response to the Ken Griffis letter in *JEMFQ* No. 62, I would like to enter my opinion. The question as to whether the term *Western Swing* is properly used to describe pre-War aggregations that were playing a distinct style of music in the Southwest, years before the term was first coined for the Spade Cooley sound, is purely academic. I say this because the general acceptance and usage of the term by scholars, writers, and musicians has made it a standard for a style of music broader than, but including that of Cooley's.

Rarely was a musical style, by the name we now know it, given that name at its inception, be it *Western Swing* or *Bop* or *Heavy Metal*. Often, writers or critics, trying to find a concise expression to describe a distinct or new style, would be the ones to first place such terms into widespread usage. The application of a term by other writers, critics, scholars, and musicians over a period of time give definition to the term, though seldom precise. Musicians generally do not like to be labeled by these terms, since it tends to restrict their creativity.

Western Swing definitions have been attempted many times in articles in books, journals, magazines, and record album liner notes. Many have alluded to sub-styles, or to different periods in the evolution of *Western Swing*, and even to regional variations. Any good definitions would have to take into consideration and incorporate these elements. For instance, the early, middle, and late Bob Wills bands were all as different from one another as they were from Spade Cooley bands. Historical evolution and individual styles give *Western Swing*, as it is now applied, a rich and diverse coloring, making a simple definition difficult.

To get back to Ken Griffis's question: I think that *Western Swing* has come to mean more than the Spade Cooley sound, just as *jazz* has come to mean more than its French origin (*JEMFQ* No. 61). There is a strong parallel, and the important factor is not the historical root of the term but its actual present usage. The historian and scholar should look at its usage and from there attempt to define the term in all its manifestations so that one can clearly see that a term such as *Western Swing* represents a diverse musical style.

--Steve Hathaway
Sunnyvale, CA

Dear Editor:

Regarding Ken Griffis's letter in *JEMFQ* No. 62, it is surprising to me that so much energy is being spent on nit-picking over who is considered a *Western Swing* artist and what the actual parameters of the genre are. Pigeonholing has always been a dangerous sport as many artists whose music bears only the slightest resemblance to *Western Swing* can be therefore placed neatly into the category, instantly becoming as identified with the genre as a Bob Wills or a Milton Brown. But in the case of *Western Swing*, the development of the genre in the last fifty years has forced us to create a convenient, all-encompassing category which has served quite nicely in the last decade.

Certainly the term *western swing* was not coined until the 1940s, not by Spade Cooley as was erroneously stated by Mr. Griffis, but by Foreman Phillips, a West Coast entrepreneur who used the term to publicize Cooley. The songs played by the Cooley organization were virtually the same as those played by Bob Wills and all of his contemporaries. The difference was the execution. Cooley's band (or orchestra) played written arrangements, producing a slicker, more rehearsed sound. Bob Wills himself used written arrangements in the forties (although never on stage) in songs such as "Let's Ride With Bob" and "In the Mood." Does this fact make Bob Wills any more of a *Western Swing* artist in the Spade Cooley sense? Can you assuredly say that pre-War Wills music was not *Western Swing* while post-War Wills was? Over the years, fans have simply referred to Bob Wills's music as just that: "Bob Wills Music," be it "Ida Red" that was playing or "The William Tell Overture." For the sheer reason that Wills, unlike many of his thirties contemporaries (Milton Brown, Jimmie Revard, Roy Newman, etc.) managed to survive the post-War musical explosion by adapting to it and altering his sound, musicians and bands that played with Wills in the pre-War years have been put into the *Western Swing* category as well.

Why was there no name for *Western Swing* in the thirties? Simple. There was no need for one. People label things to distinguish them from other familiar phenomena, yet Bob Wills's music was so dominant, so ever-present in Depression-era Texas and Oklahoma, that there was virtually no other music heard during that time. Bob Wills's music was simply called *dance music*;

there was no further distinction necessary. We could not call Wills's music *dance music* today for obvious reasons. We *do* have other styles to compare it with and therefore a distinguishing label has become necessary, even if *Western Swing* might be considered inaccurate to some. (Note that it was not until well into the "Classical" period of the late eighteenth century that J.S. Bach's music was finally labeled as *Baroque*.)

What about World War I? Until the Second World War came about, this great conflict was known only as The Great War. Similarly, there was no distinction necessary until another, similar phenomenon arose. If one is lucky enough to be the only practitioner of a genre at a certain time (as Bill Monroe was) you could have a musical category named after your group (the Blue Grass Boys). With any kind of luck "San Antonio Rose" could be called *Playboy Music* today. And how would a certain Mr. Hefner feel about that?

Like many other genres in musical history (hythm and lues, for example) definitions change. And even though the term *Western Swing* did not appear until the 1940s, it still best describes Bob Wills's music. It *is* western, and boy does it swing. I, for one, am satisfied with it.

--Cary Ginell
University of California
Los Angeles

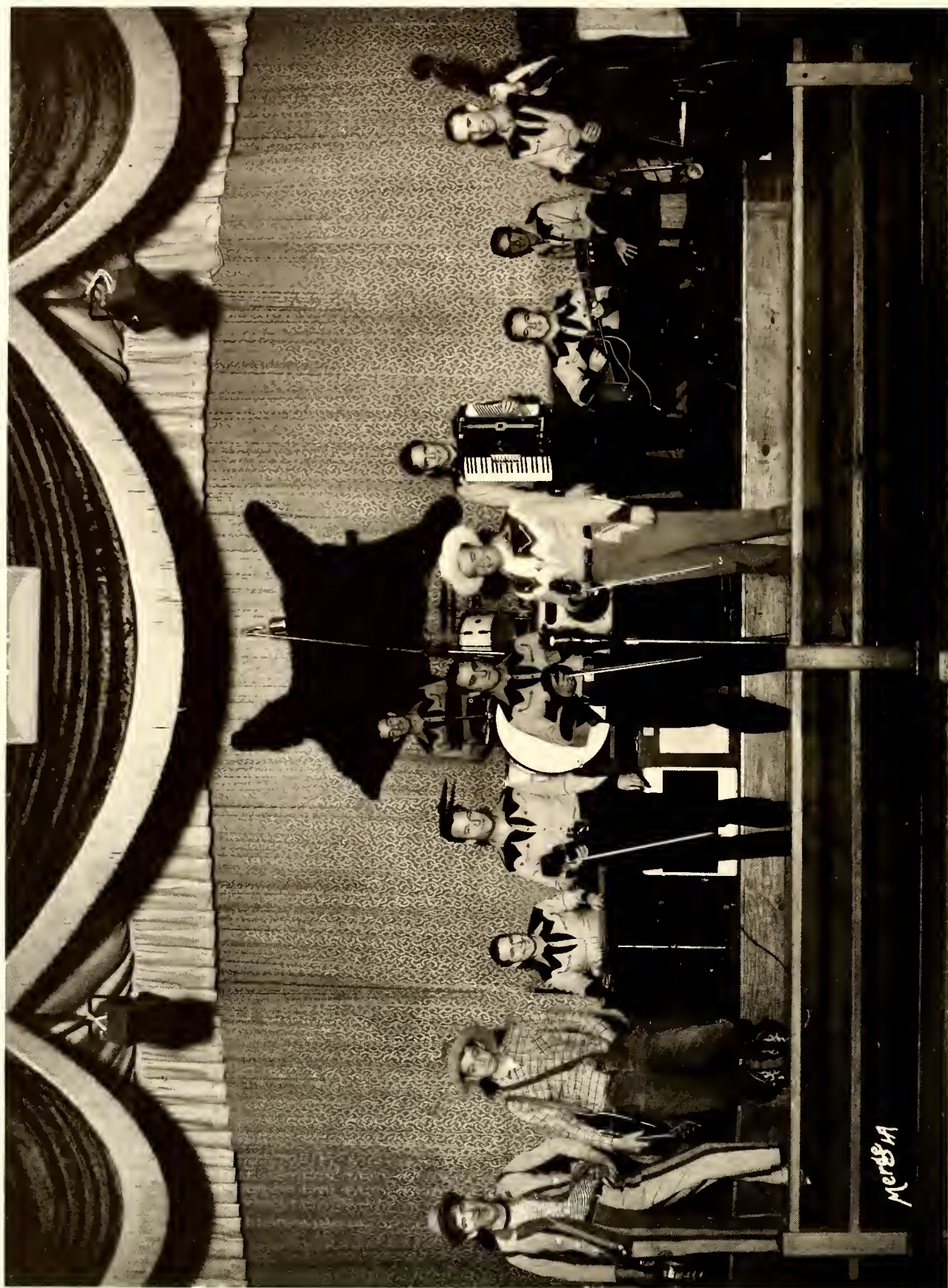
Dear Editor:

I enjoyed reading the interesting article on the origins of the word *Bop* by Peter Tamony (*JEMFQ* XVI, No. 59). In the addenda to that fine article it quotes the following lyrics:

Ef a roadfrog had wings
He'd be flyin' all around
Would not have his bottom
Boppin' boppin' on de ground!

The origin of which he correctly gives is Sterling Brown, "The Blues as Folk Poetry" (1930). There is, in fact, an earlier disc of these lyrics recorded three years previously, "Toad Frog Blues" on Okeh 8540 by Walter Beasley, recorded in New York on Wednesday, 30 November 1927.

--Mel Geeves
Bedfordshire, England



Comedians--Sleepy Carson and Abner Wilder; Fiddles--Red Murrell, Woody Applewhite, Harry Sims;
Steel guitar--Les Anderson; Standard guitar--Dick Hamilton; Accordion--Art Hudson; Bass--Al
Barker; Drums--Tommy Mills; Piano--Austin Strode.

THAT OZARK PLAYBOY: RED MURRELL

By Jerry Vaughn

[This article is based upon a taped interview of Red Murrell by Ken Griffis, of the John Edwards Memorial Foundation.]

Although fans of country and western music in the Los Angeles area could hear their music on radio as early as the 1920s, it was not until the early 1940s that it really began to flourish both on radio and in live clubs. One of the most popular groups playing in Los Angeles at that time was led by Joyce "Red" Murrell. Before coming to L.A., Red had played dixieland, later turning to western music when he was in Northern California, and finally during World War II came to Southern California and began playing Western Swing. His band was one of the top four or five in the area, and they performed on radio shows, live at local clubs, recorded for Atlas Records, and in the 1940s Murrell appeared in several western movies starring Charles Starrett.

Red Murrell, the son of Mack Floyd and Elva Mae Marvin Murrell, was born June 27, 1921, in Willow Springs, Missouri. The Murrell family had come to the Ozarks from Kentucky and Tennessee shortly after the Civil War. This branch of the family pronounced their name *Mur-rell*, while others pronounced it *Mur-rell*.

Growing up in the Ozark Mountains, Murrell was one of several boys named Joyce. Later, when he left the area to play music professionally, he discovered that Joyce was popular more as a female name; he decided to change his name then, and being red-headed, took the name Red.

The Murrell family was not musically inclined, but they did have him begin music lessons when he was eight years old. By the time he was eleven, Murrell was also playing in the high school orchestra. He learned to read music and play piano, fiddle, guitar, and bass, and aspired to play in big bands like those of Tommy Dorsey and Benny Goodman. Yet living in Missouri he was also exposed to the outstanding country music coming over radio from St. Louis and Springfield. One of his early influences was the hot fiddling of Wade Ray, then with Pappy Cheshire on KMOX in St. Louis. Years later, when Murrell was himself an important figure in Western Swing around California, he succeeded in luring Ray to take an engagement that lasted seven years. As it proved to be such a good situation for Ray, Murrell felt that he had, in part, returned the favor for all the pleasure Ray's fiddling had brought him.

By the late 1930s Murrell was playing in local swing and dixieland bands, where he met and began a lasting friendship with guitarist

Porky Freeman who is also from Missouri. Freeman, an outstanding guitarist, is credited with the development of the boogie woogie guitar styling. [Freeman's career is documented in *JEMFQ* XI, No. 37, pp. 33-36.] During this time things were starting to break for musicians out in California, so Murrell left Missouri to make the trip to California. He arrived in Sacramento on July 10, 1940. In the Sacramento and Stockton areas, he played with small bands at spots ranging from skid row joints to an elegant club called the El Rancho--performing western music, songs like "Cool Water," "Tumblin' Tumbl weeds," and "Ridin' Down the Canyon."

After playing in Northern California for over a year, on Labor Day in 1941, Murrell decided to move down to Los Angeles, which was becoming a major center for country and western music. He played with several bands in the area, playing bass as well as singing parts in cowboy trios. He sang few solos at that time.

It was at Lyle's Frontier, a club on Pico Boulevard, near Santa Monica, that Murrell's conversion to western dance music came about totally. The Frontier had a small but talented band featuring Spade Cooley on fiddle, Gene Haas on guitar, George Bamby on accordion, Deuce Spriggins on bass, and another guitarist who was their vocalist (name regrettably forgotten). This was before Cooley formed his own orchestra and achieved fame as the "King of Western Swing." Murrell would go to Lyle's Frontier and leave virtually inspired.

During World War II, Murrell became even more captivated with Western Swing at the dances held by Bert "Foreman" Phillips. [Phillips's career is documented in *JEMFQ* XV, No. 53, pp. 27-29.] Phillips was a disc jockey and promoter who organized and showcased various western dance bands, including Spade Cooley's first large band, featuring these bands at the major dance halls around Los Angeles. Murrell agrees with those who state that Phillips more than anyone else was responsible for the rise of Western Swing in Southern California. He never worked for Phillips but always admired what the man was doing for western dance music.

Murrell, wanting to do his part in the war effort, tried to enlist in the Army but was rejected. He decided to go back East for a while, but by 1944 he returned to Los Angeles where he

got a job playing at the Four Aces Cafe. It was at the Four Aces that Cliffie Stone, who had a popular program on KXLA in Pasadena, heard Murrell and enticed him, Porky Freeman, and Billy Hughes to join the program's band.

Although Murrell continued playing at KXLA, he left Cliffie Stone's show in fall or winter of 1946, and joined Texas Jim Lewis's band. Lewis was formerly in vaudeville--a good entertainer and a good businessman. His group, which was the house band at Dave Mings's 97th Street Corral, featured top musicians like Merle Travis, Porky Freeman, Charlie and Margie Linville, Vic Davis, George Bamby, and many others. Red Murrell played bass with Lewis and engaged in a lot of the comedy that highlighted the Lewis band, and increasingly did much of the solo singing. In the Spring of 1945 the Lewis band played the fabled Hollywood Bowl, and Murrell, who was then singing solo, became the first "hillbilly" singer to perform there.

Eventually Murrell felt he deserved more money, and when Lewis refused him a raise, he quit. Murrell decided, instead, to form and front his own band. He quickly lined up the first aggregation that became Red Murrell and his Ozark Playboys, one of the most entertaining Western Swing bands around Los Angeles in the mid- and late-1940s.

Dave Mings subsequently fired Texas Jim Lewis. Seizing the opportunity, Murrell called up Mings and made arrangements for his Ozark Playboys to move into the 97th Street Corral for twenty-one months, playing nightly Wednesday through Sunday each week. Murrell simultaneously had his own radio program at noontime Monday through Saturday over station KGER. He also broadcasted his dances remote from the 97th Street Corral over KXLA.

The first group of musicians which Murrell had hired as his Ozark Playboys included some excellent talent but some lesser talents too. The band changed personnel considerably at the start. Yet by March 1946 the western music trade paper *Tophand* was so impressed it honored Murrell's band with the *Tophand Magazine's* Bandleader Award. The following month *Tophand* wrote that Red Murrell "has the most improved band in Southern California." The June 1946 issue of *Tophand* carries a photo of the band and identifies its members as: Eddie Martin [one of the early pedal steel guitarists], Hill Duffy [guitar], Shorty Scott [fiddle], Abner Wilder ["gooch-gadget"; Abner also was proficient on mandolin, bass, and banjo], Red Murrell [guitar-vocalist], Hi Busse [accordion], Tommy Mills [drums], Stanley Walker [guitar], and a member whose first or last name was Leonard [possibly pianist]. Scott, Wilder, and Busse also did a fantastic comedy routine as the "Three Shiftless Skunks." The Ozark Playboys also featured Terry Temple, a fine female singer. The Georgia Crackers (Slim, Hank, and Bob Newman), who sang harmony a la the Sons of the Pioneers, were also featured at the 97th Street

Corral, playing during the intermissions.

Other stalwart's of Murrell's Ozark Playboys included, at various times, musicians such as Porky Freeman, Slim Duncan, George Bamby, Fred James, Woody Applewhite, and Percy "Sleepy" Carson. Carson is well remembered not only as a fine guitarist but as a wonderful comedian somewhat like today's Tim Conway. Also working with Murrell from time to time were other notables such as Tex Atchison, Harold Hensley, Les Anderson, and Al Barker.

Murrell describes his band as a "Spike Jones" type of band--one that was entertaining both to watch and to dance to. Musically, they played a mixture of Bob Wills and Spade Cooley. The 97th Street Corral had a capacity of 1,200 but no parking. Even so, the Ozark Playboys packed in the crowds: around 3,200 paid admissions per five-day week.

In August of 1947 Murrell's band was replaced at the 97th Street Corral by the enjoyable band of Ole Rasmussen. Rasmussen's band, an unabashed Bob Wills sound-alike, had been playing two nights a week at the Corral while Murrell was there. Murrell's band then shifted to the Palace Barn when Tex Williams's band had left to play at the Riverside Rancho.

In addition to his radio and club performers, Murrell had also been cutting records. He was always busy doing session work for other artists, including two of Capitol's most popular--Jack Guthrie and Tennessee Ernie Ford. And when Porky Freeman began recording under his own name in 1943, Murrell did sessions with him for labels such as Morris Lee and Ara.

The Atlas Record Company signed Murrell and his Ozark Playboys near the end of World War II. At that time Atlas had Frankie Laine as their pop artist, the King Cole Trio (featuring Nat King Cole) doing "race" music, and Murrell's band as their western group. For the Atlas label, Red Murrell and the Ozark Playboys recorded numbers including "Steel Guitar Rag," "I Learned My Lesson Too Late," "Hide Your Face," "That's All," "You Nearly Lose Your Mind," "Git Fiddle Boogie," "Don't Blame Me," "Sioux City Sue," and "I'm Sick and Tired of You Little Darlin'." The latter song achieved considerable popularity and reportedly was on all the jukeboxes in Texas, Oklahoma, Louisiana, and Arkansas. There had been a super-abundance of "Little Darlin'" songs recorded, and this one was intended to be the stopper--the lyrics told off little darlin'. *Tophand* reviewed the record favorably: (June 1946)

Red's new band rocks along at a good danceable clip and his singing has a great deal of western appeal. If you haven't heard this number, be sure to do at your first opportunity.

During 1947 and '48, Murrell's band recorded for the Signature label, which had a large



assortment of well-known artists, including the Paul Whiteman Orchestra. While recording for Signature, Murrell cut sides including "In Her Own Peculiar Way," "Get That Chip Off Your Shoulder," "If You're the Sweetheart of Someone Else," and "Wake Up, Babe." His final recordings were done for Capitol around 1949-50, including some "talking blues" in the Ernest Tubb vein.

As the popularity of live western dances began to wane by around 1950, in great part due to competition from television shows featuring country and western bands, Murrell reduced his band from its customary eleven members to six. He began to play a traveling circuit with Ramblin' Jimmie Dolan. By 1951-52 crowds that once were 1,500 had fallen to 300-400, and Murrell knew that the end was in sight.

In 1954, Murrell went to work at radio station KYA in San Francisco, where he stayed until 1956. After leaving KYA, he joined KVSM, an all-country-music station in San Mateo, featuring such personalities as Cottonseed Clark, Cactus Jack Johnson, and Black Jack Wayne. In 1958, Red departed to become a staff member of Radio KEEN in San Jose, where he was to remain for the next sixteen years. During this time he also had the Saturday Night dances at Forrester's Hall in Redwood City.

Red Murrell is proud of what he and the other western musicians in California contributed to innovation and advancement in country music. He feels that the California brand of country music was quite different from the Nashville brand, so that today's country music benefits from the best of both approaches. He feels, too, that the process continues even today, with California style and Texas style country music remaining different from the Nashville style.

Red Murrell remembers many California western musicians with special favor. Two who made the most impression on him were Spade Cooley and Bob

Wills. Murrell believes that Spade Cooley lifted western swing to its ultimate level. Not only was Cooley himself an accomplished musician (a violinist, not fiddler, Red reminds us), but he introduced many innovations through his orchestra and helped establish them by virtue of his unique showmanship. Murrell was performing in the band backing up Cooley that night in 1969 when Cooley died. He now cherishes the fiddle of Cooley's that he later came to own.

Bob Wills was also important to Murrell. He feels that Wills had lifted Western Swing to a new plateau, upon which Spade Cooley built his music. Murrell admired a number of Wills's musicians, such as Jimmy Wyble, Jesse Ashlock, Louis Tierney, Joe Holley, Herb Remington, Eldon Shambelin, Tiny Moore, and Leon McAuliffe.

Other musicians whom Murrell admired include Tex Atchison, Harold Hensley, Hugh Farr, Cliffie Stone, Merle Travis, Porky Freeman, George Bamby, Slim Duncan, Wade Ray, Dude Martin, Joaquin Murphy, Joe Pope, and Smokey Rogers. Murrell laments the early deaths or other unfortunate events that marred the careers of several gifted young musicians he respected, such as Cene Haas, Skeeter Abrams, and Curley Cochran.

The vocalists Murrell was always partial to were the Sons of the Pioneers. Not only did he think they did the best western harmony, but he also liked the manliness of the group and their songs.

Red Murrell never got to play with Tommy Dorsey or Benny Goodman. But the Ozark Playboy found a world of pleasure where fiddles substituted for saxophones and electric guitars for trumpets and trombones. He even made a few bucks, though as he observed, too much of the money went to promoters instead of musicians--a situation he hopes today's musicians are changing.

Red, your many friends are mightily glad you dropped by to play for a spell.

--Newark, Delaware

MY SCENE IN OUTLAW BLUES

By Cecil Jordan

OUTLAW BLUES (Sequoia Films/Warner Brothers) starring Peter Fonda and Susan Saint James, directed by Richard T. Heffron, screenplay by B.W.L. Norton, filmed in Austin, Texas, September/October 1976, released July, 1977.

Several years ago, while working as a bartender in an Austin, Texas, nightclub, with the picturesque name of Soap Creek Saloon, I was fortunate enough to be chosen to hand a telephone to a pretty actress known as Susan (*McMillan & Wife*) Saint James. Although some of you may assume that Sue had nothing better to do after her show went off TV than to travel to Texas so I could hand her a telephone, and as flattering as this idea is, I must confess the truth. Actually, Sue came to Austin in 1976 for a movie role in *Outlaw Blues*; one small segment of the movie was filmed at my place of employment. My phone handling opportunity came about from a small scene in that one small segment.

Eavesdropping on Sue Saint James's phone calls is a small bit of cinematic glory at best, but I feel a little immortality is better than none. And now, more than five years later, even though I no longer live in Austin, tend bar, or hand Sue Saint James the telephone, people--relatives mostly--still ask what it was like to be in the movies.

When *Outlaw Blues* came to town, Austin was already a city with many titles: "Home of the University of Texas," "Home of the U. T. Longhorns's Football Team," "Home of U. T. Longhorns's football coach, Darrel Royal." Sometimes Austin would also be referred to as "The River City," after our Colorado River. On very rare occasions Austin was called the "State Capitol of Texas," for a reason which escapes me now. Proof positive that that town can't have too many names.

This is fortunate since, by 1976, Austin had acquired another title. You may have read about it. Austin received abundant media attention as the home of Willie Nelson and the birthplace of progressive country music, or outlaw music as then advertised. Musicians were quick to pick up the progressive country style, and night spots featuring their music opened all over town. "Austin Scene" became a catch-all phrase for what happened on any given day or night. With all this action, Austin was soon compared to Nashville, until finally someone decided that Austin was not Austin at all--it emerged as the "New Nashville."

At that time, Austin, Willie Nelson, and outlaw music were always included in the same sentence, if not the same breath.

Evidently someone in Hollywood put all this information together, concluding that Austin was the perfect place for *Outlaw Blues*. I heard that "Old" Nashville had been the original choice and Austin received honors only after Nashville cold-shouldered the idea. Fortunately, the script was flexible enough to adjust to the change in locale (actually the script was flexible enough to be filmed in my backyard). *Outlaw Blues* needed the Austin scenery and atmosphere much more than Austin needed the additional attention a movie might bring.

This may be a good time to give a brief synopsis, for the few who accidentally missed the film. *Outlaw Blues* is the story of a convicted tractor thief named Bobby Ogden (Peter Fonda). Bobby seems to have spent his time behind bars at Huntsville, Texas, writing songs. One song with the strange title "Outlaw Blues" has been stolen by an established country star, Garland Dupree (James Callahan), who promotes it as his own tune. After parole, Bobby goes to see Established Country Star, confronts him during a TV interview, and accidentally shoots him with the star's own gun. Even though the shooting was filmed by the interviewer, Bobby panics and flees for his life, pursued by a totally incompetent Austin Police Department, in what is just the first of many pursuits. He crawls into the trunk of Tina Waters's (Susan Saint James) car to hide, thus beginning a beautiful relationship. Besides having an open car trunk, Tina also has a shrewd mind. She decides to exploit Bobby's notoriety through various publicity stunts. The common folk in Austin, all students and hippies, rally around Bobby. Soon his recording of "Outlaw Blues" outsells that of the Established Country Star's.

To add to the film's atmosphere, Austin locals were used as newspeople, reporters, disc jockeys, and musicians. Also, two Austin clubs served for necessary bar scenes: the Split Rail Inn and the Soap Creek Saloon. Because of its many contributions to the Austin scene, Soap



Creek shone. "Boss," George Majewski, had done much to make Soap Creek one of the places to visit if you wanted some of the "real" Austin culture, and his "Honky Tonk in the Hills" was one of the indispensable stops for a Saturday night on the town.

Just before the crew of *Outlaw Blues* breezed into Austin, I noticed "Keep Bobby Free" bumper stickers and T-shirts, but I hadn't yet managed to put two and two together. It wasn't until Soap Creek employees received dark blue T-shirts with "Keep Bobby Free" on one side and "Outlaw Blues" on the other, that I began to appreciate this Bobby character. Until then, I had supposed the Bobby they wanted to keep free was some poor radical left over from the sixties.

In a way I wasn't too outlandish in my assumption. Bobby Ogden was to be played by none other than Peter (*Easy Rider*) Fonda. The motorcycle riding Captain America of classic movies from the sixties would come to Soap Creek. Except, now, he had turned in his chopper for a guitar, and Susan Saint James was replacing Dennis Hopper as his sidekick--definitely a step in the right direction.

The use of Austin locals to flesh out the movie also extended to bartenders, and, in one scene, a bartender had to speak. Obviously, whatever this bartender had to say was very important to the plot of the movie, since there would be auditions for his part. Early one morning, three of SC's finest employees set out for an eight a.m. appointment at the North Austin Holiday Inn to try for the coveted role.

In complete Hollywood tradition, the auditions were held poolside, with a pretty blonde woman to judge our talents. First, however, the crew put us at ease by offering us something to drink. Cokes and Lone Star Longnecks were the two choices, and, out of deference to the early time of day, I opted for the Coke. It was a poor choice. "My, I can see who the real bartenders are," said the woman watching the other two guzzle their Lone Stars. Too late, I realized my mistake. "Beer? You have beer!!! Oh, hell, yeah, I'll take a beer. All us real bartenders drink beer at eight in the morning," showing my total disdain for anyone preferring a soft drink to a good ol' beer, no matter what time of day.

Too late! The impression had been fixed. I knew then that I had probably blown my chance for stardom. A flunky appeared with a script copy. We were allowed to see what called for the ability and sensitivity of a real bartender. First, we pledged not to disclose anything about *Outlaw Blues* which we might happen to learn at the audition. This James Bondish overtone was good stuff. Maybe MGM spies were watching us at this very minute. We all nodded yes to the vow, and then the book was opened to a marked page. "Ah, here it is."

Looking back on it now, I suppose I was a little ungrateful, but, at the time, I felt only

disappointment. I had driven clear across town, forced myself to drink a brand of beer I didn't particularly like, at a time of day when any beer tastes bad, just so I could say, "Hey look, Bobby's on TV." Obviously this called for no great talent. While there are several ways of saying "Hey look, Bobby's on TV," there was only one thing it could mean. No need to worry about interpretation or character motivation. This would be a piece of cake.

To say we were all terrible would be like saying Attila the Hun is an OK guy. I read second which should have given me plenty of time to memorize the line, but I still had to keep my finger on the page and refer back to it for reassurance. Whatever it was these people wanted, I wasn't it. I made several tries, but I never once sounded as if I were fully convinced that Bobby was on TV. The blonde woman, obviously neither overwhelmed nor impressed, just quietly handed the script to the next would-be star.

Finally we were all thanked for coming out, told we "all did a real fine job," but "there were a few more people who would be reading for the part," and they would "get back in touch with us, or George, if anything came up." Her high opinion of Austin bartenders had declined considerably. I went back home, doubting they would ever find anyone who could say "Hey look, Bobby's on TV," sounding as if he meant it.

The auditions were expanded until the crew finally found someone capable of sounding both sincere and informative. I still think I could have done a better job than the guy selected, if they had given me one more chance. I was certainly more photogenic.

Nonetheless, *Outlaw Blues* started filming without my presence. Crowds had gathered each day to watch Pete and Sue go through their paces, and most Austinites seemed quite taken with community attention by outsiders. The local news media added to the excitement by covering every move *Outlaw Blues* made as a regular nightly feature. Nearly every "local" TV show had something to say about the production, and you learned to avoid the crowded streets which were being used for filming.

The most exciting newscast noted that the *Outlaw Blues* people wanted to crash a motorboat into Mansfield Dam on Lake Travis. Not being an engineer, I am not capable of understanding how simple concrete, which starts out wet, can be expected to hold back so much extra wetness. I was in the process of packing my bags, when word came that cooler heads had prevailed, and this crash request was denied. Understand that I never was really worried. I just don't want anyone messing with anything that keeps millions of gallons of water from pouring down on me. A compromise had been reached: *Outlaw Blues* could run a boat over Tom Miller Dam, on Lake Austin. Lake Austin resembles a river and its dam forms a giant spillway. The only structural damage

SOAP CREEK

SALOON

★ AUSTIN TEXAS ★

© since 1973 ©



here would be to the boat.

Outlaw Blues had several active weeks in Austin before the day for Soap Creek's entry into movie history. The club had been cleaned as much as possible without removing its natural charm. A brand new Soap Creek sign graced the stage, and, somewhere, George had come up with a huge five-point star with a light bulb for each point, to hang over the front door. From then on Soap Creek could also be known as "Home of the Stars" or "The Star," depending on your mood. All that remained was for the film crew to make whatever rearrangements were necessary for Soap Creek to look "just right" for its day in the movies.

Soap Creek personnel had to report at eight a.m.--these movie people seemed hung up on that hour. As a rule, punctuality was unknown at Soap Creek, and bartenders were as bad about showing up on time as the bands that played there. Being prompt, I arrived at Soap Creek at the appointed hour, excited and full of expectations, only to learn it would be two hours before my special talents were required. This gave me plenty of time to watch the film crew at work, trip over the electrical cables that had been thrown about, and generally get in everyone's way.

If you happen to see *Outlaw Blues* after reading this report, pay particular attention to what appears to be a typical Saturday night at Soap Creek. Actually it was Monday, but by the time the cameramen set up for shooting, it felt like Saturday night. The "customers" were Soap Creek regulars for the most part, out for what seemed to be just another special event at their crazy saloon. Soap Creek definitely looks like the place to be if you want to get rowdy and have a good time. In these first bits of Soap Creek's film scene, my major contributions to *Outlaw Blues* should be instantly apparent.

My first task, when finally called behind the bar, was to help start creating atmosphere. Many people have no idea at all about its importance. Atmosphere in film is a long and constant process. No matter how hard you try you are always in danger of losing this precious substance.

We started creating atmosphere by filling dozens of sterilized Lone Star Longneck beer bottles with water. While the waitresses scattered these punchless Longnecks on tables, we started making up pitchers of "fake beer." This held a tasty combination of water, a little Coca-Cola for color, and a squirt of beer from the tap just to keep it honest. When you stirred the hell out of it, the stuff foamed up to resemble an authentic pitcher of beer. Some of the pitchers were just half full. When placed on tables alongside the sterilized bottles, they helped create the illusion of a hard night of partying at Soap Creek. The crew created magic atmosphere before our eyes.

It would have worked, but the *Outlaw Blues* people forgot one important detail--the extras. These people had understood that Lone Star supplied free beer for the shooting, and this fake beer wasn't going to get it. While all hands were glad to pitch in and work up a little atmosphere, they didn't want to do it sober. As more and more Hollywood pitchers and bottles reached tables, loud grumbles of protest swelled. I don't know who was responsible for this, and it took entirely too long for the word to start serving free beer. Judging from the mood of the crowd, the new decision came just in the nick of time as we were swarmed by crazed beer drinkers. But once the stampede ended and everyone had a Longneck or a pitcher of real beer, the crowd forgot the past transgression and settled into the job at hand. Making up for lost time, the extras drank at a furious rate, setting a pace that continued throughout the day. Beer flowed so freely that someone had to be assigned just to carry off the empty cartons, while other employees constantly carried in fresh cases. Our ability to keep up with the crowd was a big "maybe," at best, and that day is now, for me, mainly a blur of bottle upon bottle and pitcher upon pitcher of beer. Never offer free beer to the masses: it causes immediate insatiable thirst.

I must say that the *Outlaw Blues* crew proved to be truly professional. No little atmospheric bit was overlooked. Cartons of cigarettes appeared on tables, while a crew member

walked around telling everybody to "Smoke it up, smoke it up." Finally, the correct cloud of smoke floated over our heads. Beer bottles in place, smoke looking good, the atmosphere strong, we were finally ready to shoot after the lunch break.

Actually, we did get in one scene before lunch, but it didn't involve the atmosphere makers in Soap Creek's music room. It's no secret that movies aren't shot in sequence, and such was the case with Soap Creek's first scene. It was a short scene and I almost missed it when I saw the movie. But it was important, because it set up the infamous line, "Hey look, Bobby's on TV." The scene shows Tina rolling dice on a Soap Creek pool table, losing her money. Then she leaves the pool table to walk up to the bar, where she complains about her lousy luck. Informed that Bobby's on TV, she cooks up her scheme to make money. Strangely enough, she does her complaining, TV watching, and cooking at another Austin nightclub, the Split Rail Inn. This little bit of teleportation from a Soap Creek pool table to Split Rail's bar is an over-looked example of movie mystery.

Meanwhile, back at Soap Creek, the extras continued working up atmosphere, unaware that Sue was rolling dice for the cameras this very minute. In fact, crowd members loved their work so much that they stayed at it on through the lunch hour, while the film crew stopped for lunch--Bar-B-Que served in the Soap Creek beer garden. However, Peter and Sue weren't there for lunch. I'm sure they had had their fill of Bar-B-Que after their first week in Texas, for it seems to be the state meal of all occasions. The beer-garden food was for "Movie people only," which didn't include the extras. Hence, the food caterers had trouble with extras wandering around and getting in line. I managed to eat only after convincing the chief server that I was indeed "Movie people."

Just in case this inspires you to see *Outlaw Blues*, the lunch break provides a good time to detail the Soap Creek setting. First, you will see a band on stage in front of our brand new Soap Creek Saloon sign--your first clue that this is the Soap Creek scene. The band plays a simple little instrumental tune, but from the crowd reaction you would think it the hottest tune ever heard. Then the announcement, "Bobby Ogden is here tonight!" The crowd cheers, stomps feet, and slams Lone Star Longnecks on the tables. "Maybe we can get him up here to sing." Louder cheers and vigorous stomping of feet and pounding of beer bottles follow. You see, Tina Waters had already pulled several stunts, bringing the Austin public solidly behind Bobby. Plus, the crowd had been cued on reactions. Of course, with all this encouragement, Bobby just has to sing, and he lays the title tune on us. This is truly great stuff, and the crowd cheers like mad. We have the guy the Austin police can't catch in our midst, and, pretty soon, people are singing

"Outlaw Blues" along with Bobby. Just look at the people's faces and you know that Soap Creek is a fun place.

This scene, shot from several angles, included Peter singing as well as crowd reactions. My responsibility during this make-believe drama was to continue handing out free Longnecks and filling the pitchers as fast as they were washed. Every break in the filming was marked by a wave of empty pitchers and cries of "More beer, more beer." And always the crowd heard "Smoke it up, smoke it up," while fresh cartons of cigarettes were passed out to make sure all could have smoker's cough the next day.

Out of nowhere this guy, who looked like he had to be from California and connected with the movies, walked up. "OK, now in this scene, you hand Ms. Saint James the telephone. Got it?" In blunt answer to my questioning "Huh," he repeated his statement, adding, "You do want to do it, don't you?" "Oh, sure, I'll do it," I said, displaying my cleverness. "Sure, I'll do it" may seem a rather blasé answer to an offer to be seen in the movie, but put yourself in my shoes. First off, I was surprised as hell, plus, totally confused. I wasn't quite sure just what this guy meant. There wasn't even a telephone at this end of the bar, much less Ms. Saint James. Little did I know of Hollywood's ability to put a Soap Creek pool table in the Split Rail Inn. Giving me a telephone to hand to Ms. Saint James raised no problems for the magicians.

I was attempting to work all this out when a light meter was suddenly shoved in my face. "Put it right here, baby. Lean in a little bit. Yeah, leave it there and you'll show up fine." Then Sue showed up for her meter reading. She had a little of the shine taken off of her forehead, and wandered off until the cameras were re-positioned. A dummy telephone materialized and I was given a rundown for my big scene.

Bobby's showing up at Soap Creek was just another one of Tina Waters's publicity stunts. In fact, Tina called the police to make sure they got the word, which is why she needed me to hand her a telephone. When the police came in the front door, she and Bobby went out the back, counting on the fired-up crowd to mislead the law.

The scene itself seemed easy enough, but the timing had to be worked out, so we had a quick run-through. First, several waitresses walked up to their station, and did those things that waitresses do. I appeared with a pitcher of beer for them, just about the time Sue walked up and asked for a telephone. Nodding OK, I handed her the phone and leaned into the window to listen to the music while she made her call.

The scene took three takes to satisfy the director; my confidence grew after each try. Film lights are incredibly hot, and after each take's light-meter reading, I was told to lean in a little more. I got so good at it that I'm



ON THE RUN -- Peter Fonda plays Bobby Ogden, a former convict and would-be country western star in Warner Bros.' high-spirited adventure-comedy "Outlaw Blues," set in Austin, Texas, center for wild "outlaw" country music. Susan Saint James is Fonda's romantic and business partner in the Weintraub-Heller Production, produced by Steven Tisch, directed by Richard Heffron, from a screenplay by B.W. L. Norton.

sure I would have emerged as a new star if we could have had fifty or sixty more takes. After Sue discovered that she didn't have to worry about an amateur scene stealer, she seemed to relax, and decided to talk to me a little bit instead of just standing there while we had our meter reading. She started by asking my name.

"Cecil," she laughed. "I never met anyone named Cecil before."

Now, I will admit that Cecil is not one of the common names around. We haven't even had a president named Cecil, and it doesn't rank real high on my list of personal favorites either. But Sue was reacting as if I had said something totally foreign, like Mohammed. I did appreciate her asking, but it was pretty obvious she was already tired of talking to Austin "locals" and wasn't interested in an extended conversation. Thus, my reply made sure she didn't have to talk to me anymore--"That is strange, because I've never met anyone named Saint James before." Sue was not amused. I know now I should have used the bright lights to break into a soft-shoe routine.

Listening to comments made to me over the years, I don't believe the difficulty of my part has been fully appreciated. It looks easy, I know, but that's because I was so professional. Pay particular attention to the part where I'm leaning on the bar window supposedly listening to Bobby rockin' out on the stage. This is far more difficult than it looks. There was no Bobby on stage at that particular time, and no music. Instead, I looked at four hundred sets of bleary eyes which stared back at me. Friends laughed and pointed, or made faces at me, while the strangers just stared and stared and stared, giving me no help at all. Everyone was watching the kid from the East Texas piney woods to see how he handled the pressure of handing a telephone to a real live Hollywood movie star. You can tell by the finished product that I didn't crack.

The only filming left now was to show the result of Tina's phone call. Once again, the crowd reacted. The extras had been busy creating atmosphere all day. By the time the cameras were repositioned to show the entrance of the police, it was getting dark outside. Aware that free-beer time neared its ending, everyone stocked up. Finally, the camera moved, and we were besieged by one more wave of atmosphere builders. "Now in this scene, when the police show up, start booing them, and when they ask which way Bobby went, everybody point in different directions. Got it? Now let's run through it."

The crowd was outstanding in rehearsals, booing and pointing on cue. Extras proved superb during the real thing, improving when they repeated their performance for different camera angles. In fact, the extras rose to uncalled heights. Worked up, their booing and finger-pointing became more threatening and suggestive with each new camera angle. The people in the

police uniforms looked enough like cops to be cops, and everyone used the opportunity to be abusive to the police. (I heard that one guy, playing a cop, received a few kidney punches when he chased Peter Fonda through a crowd in another location.)

I don't remember hearing anyone say, "That's a wrap," but that scene did end the day's shooting. The director thanked all for coming out, and for cooperation. The crowd filed out just like any other night, except this time some extras tucked cartons of cigarettes under their arms. The ten minutes that Soap Creek appeared on screen had taken all day to film and, judging from the debris left behind, the atmosphere creating had been a great success. The crowd had certainly enjoyed itself, acting like a big party, with someone making the day noteworthy in Soap Creek history.

Our main stars had disappeared during the final scene. Sue never showed herself again, but Peter Fonda came around after the crowd had left. He was sitting on a pool table by himself, watching us clean up the bar, when the drunk suddenly appeared. One of the responsibilities of Soap Creek employees is to stop any trouble whenever good ol' boys get a little too much good ol' boy in them. This guy closing in on Fonda meant obvious trouble. The Austinite looked like he had enjoyed just a little more than his share of our subculture, and he started screaming, when Peter noticed him. "It's your fault about the chickens. You're the one that hurt the chickens. It's all your fault, you're to blame." Pete just sat there with a very perplexed look on his face. Still yelling when we pushed him out the door, the drunk's voice faded as he wandered off into the night.

I doubt that Peter knew anything about the chickens, and he certainly didn't look as if he was hiding something. Mainly he just looked confused. I suppose this type of confrontation was the price he had to pay for serving as a symbol of the sixties. At least our rescue broke the ice. Fonda stayed around awhile longer telling us stories about *Easy Rider* and just generally being an interesting person.

When I finally got away from the club, the film crew was still picking up equipment. Some crew members had been there early that morning, and after a day of filming, they still had a long night ahead of them. The next day we were open for business as usual, and except for the neon star and new sign on the stage there was no indication that the movies had ever touched Soap Creek.

We had to wait until July for the premiere; the excitement of having the movies in town had waned considerably. Progressive country musicians were then called Outlaws in Nashville, but the Austin hype had just about disappeared. I don't suppose it mattered, since I can't recall any attempts to capitalize on, or make a connec-

tion between outlaw music and *Outlaw Blues*. Susan Saint James appeared on a talk show to plug the movie, but it was a feeble effort at best. She tried to drum up excitement by referring to Austin as "just a pleasant little college town, of about twenty thousand." Obviously, she remembered a different Austin, or hadn't been paying attention. There wasn't much advertising for *Outlaw Blues*, as if it had been released with a loser tag. The local posters added a "Filmed in Austin, see if you are in it" line, just in case we had forgotten.

If anyone staged an Austin premiere party, I don't remember hearing of it. I'm sure Sue would have called me had she been in town, assuming someone had handed her a telephone. I saw *Outlaw Blues* soon after it opened in Austin, catching it during an afternoon discount matinee. Sitting there waiting for "my scene" to appear on the silver screen was a nerve-racking experience. *Outlaw Blues* might stick around on TV's late movie circuit for years and years. I wanted to make sure I looked all right and didn't subconsciously pick my nose or make any other crude and clumsy moves. I wasn't sure just where my scene appeared, and by the time Soap Creek flashed on the screen I was on the edge of my seat.

Outlaw Blues's stay in Austin was brief. It came and went very quietly. I had always planned to go back, but only managed to see it once. If "my scene" had been closer to the film's start, I would have attended a few more times. But *Outlaw Blues* wasn't so good that I wanted to sit through it again just to see fifteen seconds of Cecil Jordan. I have, however, watched it twice on TV, and it's still exciting.

In a nutshell, *Outlaw Blues* certainly isn't a bad movie. The script insures it never becoming a classic movie, but a little bigger budget certainly wouldn't have hurt. It is probably one of those movies which drive critics up the wall. What it really needed was a little more zip. Better songs might have helped, since Peter Fonda played a songwriter. Peter's voice wasn't that great, but the tunes weren't the type you walk around whistling anyway. An *Outlaw Blues* soundtrack LP was released; it failed to crack anyone's Top One Hundred list, and disappeared into the discount racks. Too bad, since one hit song might have helped movie attendance considerably.

By the way, my scene went like a champ. I could have leaned in the window a little more, and kept right there a little better, although, on the whole I did an admirable job. "My scene" may not have been a show stopper, but at least I did nothing to bring embarrassment upon myself. Years from now it will be something to show the young ones. It may change their whole image of Grandpa.

Sitting in the Austin theatre when I saw *Outlaw Blues*, I heard someone say "There's Cecil!" when my scene appeared. This seemed strange at

the time. I had never considered getting a response from anyone outside the family. "You! You're that guy in the movie!" was the way my identity was announced by anyone recognizing me from *Outlaw Blues*. I had seriously underestimated the number of sharp-eyed people in the world, individuals proud of their power of observation. Some of them actually asked for autographs, but I tried to keep it low key to avoid catching static from my co-workers. Some were shocked to see me still out at Soap Creek and still bartending, while other fans wanted to give instant reviews.

"Yeah, I saw you in that movie, *Outlaw Blues*, wasn't it. Yeah, I saw that. You were pretty good, but you looked nervous." Obviously, this lad was one of the severe critics, though I never felt that fifteen seconds deserved a detailed review. "Hey, I am a professional," I told him in my most indignant tone. "I was supposed to look nervous." Actually, I was supposed to look interested, but now he was impressed. "Oh well then," he said after considering it for a minute, "you did a pretty good job."

I don't have nearly as much trouble with fans anymore, since I have quit bartending and *Outlaw Blues* has been regulated to the Drive-In circuit. The movie was reissued for awhile with a new title, *The Last Laugh*, which was part of a line from the title song. The experiment must have failed since now it's again advertised as *Outlaw Blues*.

Two prime time television showings have helped to keep my movie career fresh in the memories of relatives and friends. Reactions by co-workers in my current work (Texas building trades) to fifteen seconds of film time range from a few "Oh wow" types to mostly a "Who cares" attitude. Some will ask for autographs, but obviously don't mean it and others call me "star" for awhile. Construction workers are not impressed as easily as relatives, who always want to hear about "Cecil Ray's movie." Of course, relatives also wonder why my role wasn't expanded, and why I'm not going out with that "nice Miss Saint James."

Outlaw Blues didn't create much of a stir in my little hometown of Overton, Texas, either. After the last TV showing a student in high school told a friend of the family that there was a "man in the movie wearing an Overton football jersey," not knowing in fact that "the man" had graduated from Overton High School. I was wearing a green and white football jersey, but not out of loyalty to my old alma mater. The truth of the matter is, I thought I would only be in a background scene at best, and the bright green and white colors, plus the number, would show up strongly, making it easy to spot myself. Little did I know the school colors of the Overton Mustangs would end up showcased.

As I near the end of my recollections of *Outlaw Blues*, it's difficult not to get downright melancholy. Enough years have swept by

for me to start thinking of that time as the "good old days." In light of the many things that have changed since the filming in Austin, *Outlaw Blues* now holds a valued position. You can see much in it that you can't find anywhere else. The Soap Creek Saloon in the film no longer exists. The old place had just a couple of years left before the land was cleared to make way for condominium apartments. George did reopen another Soap Creek, but it also closed down. The Split Rail Inn's life ended by fire, a franchised Wendy's Hamburgers now occupies its space. In this vein, I can point out that another major contributor to the Austin scene, which wasn't in *Outlaw Blues*, has also been torn down. The Armadillo World Headquarters had to go for an intended multilevel hotel. Hence, *Outlaw Blues* holds documentary value.

All in all, a great deal of water flows under proverbial bridges. *Outlaw Blues* hasn't brought me any lasting fame or fortune, and I haven't had any more offers to hand a telephone to an attractive star. But if you stop and consider it for a minute, the fact that I'm writing this report and you are reading it, shows that there is still a lingering influence in this made-in-Austin film. Movie making is hard work, but I wouldn't mind doing another film. Except next time, I want a percentage of the profits. Maybe you can spread my name around if you happen to know any producers. Be sure and tell them about *Outlaw Blues*. Remember, I'm the guy in the green-and-white Overton high school football jersey, who hands Susan Saint James the telephone, and then leans in on the bar and looks nervous. By the way, the number on the jersey is thirty-two (32).

--Overton, Texas

DETACH AND RETAIN THIS STATEMENT
THE ATTACHED CHECK IS IN PAYMENT OF ITEMS DESCRIBED BELOW
IF NOT CORRECT PLEASE NOTIFY US PROMPTLY, NO RECEIPT DESIRED.

Bartender, Day 7, Oct 4, Soap Creek

(\$65.00)

SEQUOIA PICTURES INTERNATIONAL, INC.
OUTLAW BLUES PRODUCTION ACCOUNT



James Marlowe Propes, 1981

FLAT CREEK REVISITED: JAMES MARLOWE PROPEs

By Gene Wiggins

The Flat Creek Sacred Singers are one of the groups pictured and described briefly in a Brunswick publication reprinted in the *JEMFO* by Archie Green as his Commercial Music Graphics #41 (*JEMFO* No. 46, Summer 1977). Brunswick's description on this group could be misleading at several points, though only the spelling of *Gainesville* is flatly wrong. Following the caption *PREACHER ON SUNDAYS--TELEGRAPH OPERATOR WEEKDAYS*, the statement read as follows:

Everyone south of the Mason-Dixon line has heard of the Flat Creek Baptist Church and the Flat Creek Sacred Singers. The pastor of that little church in the hills is A.H. Holland who works during the week as a railroad telegraph operator to feed his family and preaches on Sundays to glorify the works of God. The other members of the Flat Creek Singers are Benj. Propes, leader of the choir and father of the soprano, Shellie Propes Mundy, and also of the basso, James Marlowe Propes. James Bagwell, the baritone, is a miller by trade, Uncle Bennie is an industrious farmer, and James Propes is a barber in Gainesville, Ga. They form an interesting, serious minded, industrious group, singing for the love of God and music and are famed through Georgia for their personal appearances and throughout the rest of the land for their Brunswick Record No. 236,

Look away to Calvary

Mother, Tell Me of the Angels

We have here some of the hyperbole we expect from advertisers. Other sides recorded by the group at the session which produced the sides listed had not been released by October, 1928, when the statement appeared. The disc which had been issued had not been out long enough to make the group "famed...throughout the rest of the land." One could also interpret the statement to mean that the church was widely known for reasons other than its quartette, which, in fact, it was not. Rev. Holland was important on one of the two sides listed (he interpolated a sermonette into "Look Away to Calvary"), but he did not sing and hardly merited so much more attention than the others received. James Bagwell was not a miller in the usual sense but ran a sawmill. Brunswick's

designation of the voices is not quite in line with the terminology of the surviving member, James Marlowe Propes, who says his father was "soprano" and his sister "alto." There may be some interest in a closer look at the group, its milieu, and its terminology, as remembered by Propes. He has a thorough knowledge of this kind of music in an area probably as committed to it as any area there is--Hall County, Georgia.

It used to be, I believe, that a great number of people in the United States had heard of Hall County. They had done so through a poem by Sidney Lanier, "The Song of the Chattahoochee."¹ The poem tells how the river hurries "Out of the hills of Habersham/Down the valleys of Hall..." The poem can be read as a rather concupiscent one, with all sorts of passionate Hall County flora grabbing at the river as it goes dutifully and righteously on to "water the plain...be mixed with the main." But we like things more explicit now, and perhaps not many know the poem. Still I presume the poem had much to do with a Hall County lake being named Lake Sidney Lanier.

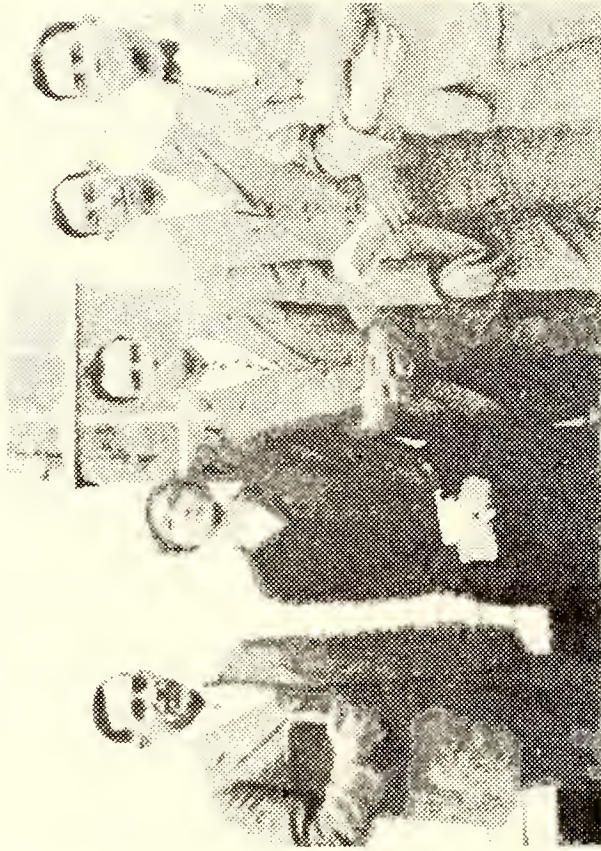
Flowing into that lake a few miles from Gainesville, the county seat of Hall County, is Flat Creek. There has been a Baptist church at Flat Creek since 1818. In 1826 it joined with eight other churches, one of them a Cherokee church over in the Indian territory, to form the Chattahoochee Association. A few years later gold was discovered in the Indian territory; and a few years after that, as a result, came the Trail of Tears. We may assume that the association had lost its Indian church even before that.

Flat Creek was a small church. Until 1948 it had preaching only one week of the month. At one time there was preaching Saturday afternoon and Sunday morning of the week the preacher was there. Later there was preaching Sunday morning and evening. In 1948 the church had a preacher for two weeks of the month, and since 1952 has had one every week. (The term *circuit* for the route of a preacher who serves a number of churches in rotation is used more by Methodists than Baptists, as is the term *circuit rider* for such a preacher. But actually the practice probably has been even more common among Baptists.)

The fact that many churches of the north Georgia area could not afford to have a preacher presiding at each meeting may be one of the



1914 singing school at Flat Creek. James Marlowe Propes is the sixth figure from the left in the second row (seated).



The Flat Creek Sacred Singers in 1928. (l to r): A. H. Holland, Shellie Propes Mundy, Benjamin Propes, James Bagwell, J. M. Propes

several reasons why gospel music has been so popular in the area: according to Propes the meetings held without a preacher consisted mostly of singing.

Another, more general, factor can be attributed to the low economic status of the region; singing is a pastime which requires minimal financial outlay. It is notable that gospel music as well as the older "harp" music (sacred harp, social harp, harp of Columbia, etc.) has flourished in areas which are poor, rural, and fundamentalist. Two of the "harp" books, we note, were compiled by Georgians--B. F. White, *The Sacred Harp*; John McCurry, *The Social Harp*.² Other Georgians such as J. B. Vaughn (whom Propes remembers seeing at singing conventions) purveyed a somewhat different type of music but were part of the same singing-school tradition. The singing schools which taught the old "harp" music and those which taught what Propes's friend Emory Peck called "jumpin' Jesus music" operated in the same way and served the same sort of people. The context was very much the same and the music itself not always very different. If one visualizes a median of early nineteenth-century gospel music and a median of twentieth-century gospel music, considerable differences between them become apparent. But there are not as many differences as there are between the extremes: the early nineteenth-century extreme would be represented by lugubrious Aeolian melodies, to which were set elevated and deliberately archaic words; the twentieth-century extreme would be represented by chirpy-perky, foot-tapping music and down-to-earth language frequently saying "old-time" and "old-fashioned" but employing images from modern technology. Occasionally there has been a quaint mixture of the two extremes in language, as in a 1923 song by J. S. McConnel, "The Heavenly Aeroplane."³

Ho, ye weary of ev'ry tribe
Get your ticket for this aeroplane ride.

If we note only extremes, however, we overestimate the change. Quite recent gospel songbooks retain such early nineteenth century songs as "Amazing Grace," "Palms of Victory," and "Wondrous Love." True, such songbooks contain a lot of never-sung filler material, but not all of the old songs have fallen into that category.

Marlowe Propes, who was born in 1900, remembers sacred harp singing schools being taught at Flat Creek when he was five or six years old, in what he termed a "bush arbor." Others have used the term "brush arbor." (Either term is logical: a frame, covered with fresh-cut brush--or bushes--would shield people from the heat or from a moderate shower.) The schools which used the newer songbooks, such as those published by the Vaughn company, were more in demand in Propes's time, but there was little or no difference in the mode of operation of the older "four-note" singing schools and the newer "seven-note" singing schools. (The numbers "four" and

"seven" refer to the number of shapes in which the notes were printed or the number of syllables used to designate them--*fa, sol, la, mi* in four-note singing, and *do, re, mi, fa, sol, la, ti* in seven-note singing. Precisely the same music could be written either way, and in some cases the same song did appear in both types of book.)

Whichever book was used, or whichever type of notation, a singing-school teacher would come into a settlement in late summer or in the fall. The exact time was indeterminate, as he might have schools in four or five other communities during the singing-school season--between the time crops were "laid by" and the time the weather got chilly and the roads bad. The professor, as he was called, would bring songbooks for sale. Propes recalls that in his childhood these sold for thirty-five cents and that the fee for ten days's instruction was one dollar. The rate might be reduced if the professor got more than one person from the same family.

The professor would lodge with some family while he went around visiting, advertising his coming school. Then he would stay with the same family or others while he taught. Propes remembers how as a very young child he intensely wanted one such teacher to stay with his family. The man had a horse, and the Propes family had only mules; Marlowe wanted a chance to ride that horse to the branch to water it.

When a school opened, usually at a church, students took their lunches with them. School lasted from about nine o'clock in the morning to about three o'clock in the afternoon. When the ten days were over, a large fraction of the enrollees would be able to read shaped notes. If they were not able to do it on sight, they could still make out on songs they had been practicing, getting them partly by ear. There would be some enrollees who had no need of the instruction but who attended for their own pleasure or to help out. Propes learned to read the notes from his father, Benjamin Propes, before he ever attended a singing school; but he attended three of them, one after he was married in 1920. Having several married folk present added to the gravity and decorum of the school and was a help to the professor. People of all ages, from preschoolers to the elderly, would be there, but there was a bulge at courting age.

When the singing school ended, there would be an "all-day singing and dinner on the ground." These affairs were not limited to the ends of singing-school sessions, though; there would be, in fact, an all-day singing--within what the truly committed felt to be traveling distance--almost every Sunday. Propes recalled, "I spent all I saved for a good long time going to singings on Sunday." He sang with quartettes at singing conventions from the time he was ten years old and would stand on a chair to be on a level with the other singers. He felt it was "better than being president of the United States."



The Propes Quartette, ca 1932. (1 to r):
George Propes, Benjamin Propes, Paul Harris,
J. M. Propes, Grady Propes.



The Propes Quartette, 1940s. (1 to r):
J. M. Propes, George Propes, Charles
Propes, Grady Propes, Ida Bell Loggins.

In 1913 he was "saved" or "converted" or "born again." (We have there a concept which is central to Baptist doctrine but which probably first impinged on some Americans by way of another Georgia Baptist, Jimmy Carter.) It happened one night at a revival meeting. Marlowe Propes's father was leading the choir in singing "I Will Arise and Go to Jesus." Preachers would sometimes halt the singing and insert brief appeals that the unsaved come to the "mourners's bench." This one, speaking to those who had everything going for them except for not having had this experience, looked Marlowe Propes in the eye and said, "You are just as lost as the worst in the world!" This brought young Marlowe to the mourners's bench. Then his father laid his hand on Marlowe's head. The rest, being a mystic experience, could not be communicated by words except in small part; but Propes does say that everything lighted up and that the flickering kerosene lamps on the church wall looked like three-hundred-watt bulbs. Speaking of the song his father sang, he said, "When I hear songs like that, I don't care if I do cry."

The Propes family started intensive public singing as a family group about 1924. They kept on, despite some of them moving away from Flat Creek. Marlowe Propes's sister moved to Chicopee, and in 1927 he moved to Gainesville to work in a barber shop. The Propes family--Benjamin, his daughter Shellie Propes Mundy, and his son James Marlowe--often were joined by a pair that recorded with them in 1928, a saw-miller named James Bagwell and his daughter. The daughter played the piano or organ. The quartette would sing at various churches, and sometimes at the courthouse in Atlanta where the prisoners at the jail were brought to hear them.

C. E. Vaughn, just a little younger than Propes but still an active Baptist minister in the 1980s, had a music store on Washington Street in Gainesville in the 1920s. It was he who arranged for the Flat Creek Sacred Singers to record for Brunswick. This was done in a two-day session in Atlanta which also involved another Hall County quartette--friendly rivals--the Buice Brothers. Propes recalls that there was only one microphone for his whole quartette and wishes they could have had a microphone apiece as modern gospel quartettes have.

The financial returns from the Brunswick records--four hundred dollars plus royalties--Propes considered "pretty good." He implied that his buying a piano with some of the returns led to his getting into the piano business in 1935, a business he stayed in until 1971, eventually having stores in both Gainesville and Cornelia. His years of barbering and years of piano selling overlapped. He was a barber for twenty-five years.

After the Depression had subsided, Marlowe

Propes and his father recorded again, this time for Bluebird, and so (again at about the same time) did the Buice Brothers. In the Propes Quartette, as it was now called, Marlowe's brothers, George and Grady, replaced Mr. Bagwell and Mrs. Mundy and it became an all-male, all-Propes quartette.

The quartette sang on Gainesville radio for many years, usually at 1:30 or 2:00 Sunday afternoons. The quartette broke up in 1944 because the two youngest members went to fight in the war. In 1952, Marlowe Propes's son Charles replaced Benjamin, who passed away that year at age seventy-five.

The commitment J. M. Propes had to sacred music and still has (he directs a choir at Emmanuel church) forms a contrast to the attitude of his close friend and long-time associate Emory Peck. Peck, who tuned pianos for Propes for twenty-seven years, was the leader of Peck's Male Quartette which recorded for Paramount. However, Emory Peck, though a Baptist too, was a good deal of a scoffer at the weaknesses of the earthly church. A full appreciation of one of his jests, which temporarily angered Propes, depends on some knowledge of how frequent it is for churches of the area to have quarrels and split in two. On one occasion Propes left the piano store to go assist with the building of a new meeting house for his church. Peck knew approximately where he had gone but not why. Upon Propes return, Peck asked, "What are you doing over there, Marlowe?" Propes replied, "We're building a new meeting house. We're getting more members than the old one can handle." Peck suggested, "Why don't you just have a row and split up?" Propes was peeved for a time, but he knew that the innuendo was not groundless. Churches *did* split up a lot. He knew of one church which might be said to have split because of a dog or because of the drumstick of a chicken.

To understand his story it is necessary to know that Baptists split denominationally into hardshell (or primitive or predestination) Baptists, and Baptists who believe in free will. Not all Baptists who believe in free will, though, are Free Will Baptists. Free Will Baptists, who are opposed to setting up missions, must be distinguished from Missionary Baptists. In addition to these denominational differences, many Baptists within a given congregation may have different ideas as to the exact degree that God's foreknowledge means God's foreordination. According to Propes it was at an all-day singing and dinner on the ground that two members of a congregation got into a fierce argument on these matters. The morning's singing had been consummated, and the dinner was in progress. When the two men got to shouting at each other, one "brother" raised the drumstick of a chicken aloft and bawled, "God knew from the foundation of the world that I would eat this drumstick!" The other "brother" was so angered by this time that he knocked the drumstick out of his fellow's hand. A dog got

the drumstick and made off with it. This made the theological problem so knotty that the church split and formed two churches. The story sounds like a bit of folk fiction, but Propes named the churches and said he could take me to both in less than an hour.

When churches split so easily, he couldn't hold offense over Emory Peck's suggestion that his church split. On another occasion, as they drove past a country church, Peck said, "Marlowe, I'll bet there's been many an old, rusty soul saved in that church." Propes, not sure

whether he was being baited or placated, simply agreed.

There is an interesting contrast between these two men even though they were friends for much of their long lives, both members of the Baptist church, and both performing sacred quartette music. Propes was totally committed to the music and the religion it represented; Peck took both somewhat lightly. It is a significant contrast in that it reminds us how much variety may have existed among those many performers of such music that we know nothing about.

North Georgia College
Dahlonega, GA

(Acknowledgements: I wish to thank Mrs. J. M. Propes and Rev. C. E. Vaughn as well as J. M. Propes for information contained herein.)

NOTES

1. *Sidney Lanier: Poems and Outlines*, ed. by Charles R. Anderson (Baltimore: The John Hopkins Press, 1945); Centennial Edition Vol. I; 103-4.
2. Benjamin Franklin White, *The Sacred Harp* (Philadelphia: S. C. Collins, 1860); John McCurry, *The Social Harp*, ed. by Daniel W. Patterson and John F. Garst (Athens: University of Georgia Press, 1973).
3. *Heavenly Sunlight* (Dayton, TN: R. E. Winsett, 1948); 155.

DAN TUCKER IN ROANOKE

By Archie Green

For this series's previous feature (*JEMFO* XVI, No. 62), I introduced Daniel Emmett's "Old Dan Tucker," and reproduced three sheetmusic covers to set the song's fanciful personage in his time and place. Tucker appeared as a jaunty black man with top-hat and walking stick, on one cover, but the second and third did not show him directly. Instead, one depicted the Virginia Minstrels on stage; the other, a grotesque vision of "plantation life"--banjoists, fiddler, tambourine player, rustic dancers. Over the years, scholars have been drawn to Dan Tucker, labeling him as fool or outcast, but also casting admiring or envious glances in his direction. I do not know who initially raised any American (flesh-and-blood or imaginary) to the status "folk hero," and am curious to learn when and where this designation first appeared in print. If we ever compile a full roll of the troupe from Rip Van Winkle to John Wayne, I am certain that Dan Tucker will march in step.

Early in 1843, Daniel Emmett and three companions joined hands as the Virginia Minstrels (the first black-face ensemble to combine song, skit, dance, and declamation under a then-new naming term). "Old Dan Tucker," sung and enacted by composer Emmett, became the quartet's major hit. We shall never know how many auditors took Tucker to heart when his name and antics were wildly popular, but we have record of an early leap across the footlights into American literature. Calvin Henderson Wiley in *Roanoke* (1849) plucked Tucker out of the theater, removed his burnt-cork mask, and transformed him back into time as a sober Revolutionary War patriot. Fortunately, Wiley's publisher engaged Felix Octavius Carr Darley, the country's leading book illustrator of the mid-nineteenth century, to embellish the novel's text. Hence, we can see Tucker literally as a rustic fiddler and his son as a backwoods scout.

Perhaps a close look at Wiley's use of Emmett's "Old Dan Tucker" will trace a fictive character's movement across cultural domains. Tucker came to life on the minstrel stage, a popular culture bastion. Seemingly, he moved quickly into black and white folk tradition--a process aided by the fact that similar figures were already in folk repertoires. (Today, one can listen to Library of Congress field recordings for excellent examples of "Old Dan Tucker" as folksong.) A half-dozen years after his debut, this hero moved into a novel, derived from models provided by Walter Scott.

However, Wiley's *Roanoke* is now so obscure and rare that we must judge it as virtually unknown or dead.

Dan Tucker no longer lives within the world of fiction, in the same sense that Captain Ahab or Tom Sawyer reside in our literary realm. Tucker does, however, retain some vitality at folksong festivals and folkdance club doings. To square the circle, some of these so-called "folkscenes" themselves are popular-culture institutions, similar to the Virginia Minstrels's natal stage. In short, Tucker can be found within the archive (sheetmusic, novel, folksong anthology, folksong disc), and in the experience of both traditional and "revival" performers. To seek his home by asking where he lives is, also, to ask whether or not Dan Tucker is still alive.

Here, I shall discuss *Roanoke* and reproduce seven Darley illustrations. As well, I shall comment on uses of folklore in literature. We lack graceful ways to note the many connections implied by "in," when it joins these two fields. Although much of the substance of folklore is oral literature, we say, awkwardly, that an item of lore is in literature when it appears within a short story, novel, or drama. Writers take up traditional material either unconsciously or deliberately to enhance their created works. Frequently, an author alters an old proverb, jest, or tale, but he does not necessarily elevate it, despite the fact that we are taught to place substantial or belletristic literature on a plane higher than ephemeral or homespun folk tradition. This very notion, built into American experience, of stratified cultural layers (elite/pop/folk) presents troublesome problems to students of expressive life--problems as real in *Roanoke* as for today's critics.

Calvin Henderson Wiley (1819-1887), born near Greensboro, Guilford County, turned to law upon graduation from the University of North Carolina. After 1841, he supplemented a meagre income by editing his village newspaper. During these years, he conceived a trilogy to honor his mother state. In his first novel, *Alamance* (1847), set in the Piedmont during the Revolution, he indicated "fervent desire" to laud North Carolina as Sir Walter Scott had treated his native Scotland. *Roanoke*, set on the Atlantic Coast, followed. The third novel, which never materialized, was projected for the

western mountains in Buncombe County. During 1855, Wiley completed theological studies at the Orange Presbytery. Previously, in 1850, he had been elected as a Whig member of the state legislature; in 1853, he became state superintendent of common schools, tirelessly serving through the Civil War. His best known work, the *North Carolina Reader* (1851), combined history, geography, statistics, prose, poetry, and miscellaneous information. In subsequent editions, it served as a popular school textbook until Reconstruction issues reduced its utility.

In my discovery of Wiley, I have drawn heavily and thankfully on studies by Richard Walser, and others cited below. I focus here entirely on *Roanoke* to the neglect of Wiley's parallel works. The novel's time and place are 1775-1776 at Nag's Head, New Bern, Wilmington, and Moore's Creek. The convoluted plot follows the adventures of Dan Tucker's son Walter, a young democratic ambitious American; Alice Bladen, an English woman of "superior rank," who arrives in a shipwreck; and Utopia Ricketts, a gentle child of nature. Additional characters from real life appear, such as Colonial Governor Josiah Martin and Lady Susannah Carolina Matilda, sister of the Queen of England. These loyalists are matched by Cape Fear radicals, among them Cornelius Harnett (the Samuel Adams of North Carolina).

Dan Tucker and his boon companion Zip Coon also serve as patriots in *Roanoke*. Dan is a Tar Heel and Zip, a Virginian; this permits the humorous airing of old colony rivalry. Without revealing the entire book's maze-like turns, Walter and Alice do achieve bliss. It is with some trepidation that I plunge directly into the novel, for I do not know the Tidewater region at first-hand, nor can I confidently unravel Wiley's Chinese-box design of story within story, and historical event within melodramatic construct. Thus, I select but a few characters and anecdotes, and some of Wiley's authorial views, which enlarge Dan Tucker's exploits.

The book opens in Utopia, not Sir Thomas More's fabulous island of fame, but rather a section of North Carolina's Albemarle Sound. Utopians (then called Bankers or Arabs) dwelled along the Outer Banks, which separated ocean from sound. On the continent's edge, (sand)bankers and nomads (Arabs) lived by fishing and hunting, as well as by wrecking--salvaging stranded hulks and luring innocent vessels into dangerous waters. Today, we label such a community a "folk society," by virtue of physical isolation, closeness to nature, special occupation, and marginal codes. Wiley described the bankers as careless, indolent, happy, without fear or pride, malice or ambition. We continue to see such people (for example--Dust Bowl migrants, ghetto hustlers, Cajun trappers) through utopian glasses.

Over the years, I have been curious to learn when the German term *volkskunde* (1806) and its English cognate *folklore* (1846) reached our shores.

Clearly, American writers before 1846 were attracted to traditional wisdom and practices. How did they frame their findings? Wiley gives us a good clue as *Roanoke* begins, by introducing the unsavory Captain Ricketts, a former sailor, constant thief, and current store-proprietor. Noting the Captain's several nicknames, the author states, "the whole of his early history is enveloped in the mists of antiquity, and little can be learned concerning it except by the dim and dubious light of tradition" (p. 1). Wiley, who combined the roles of antiquarian/historian/novelist, was pulled by a magnet to past oddments. He sensed wisely that tradition reveals best its secrets to persistent seekers.

When Captain Ricketts, burdened by age, needs a wife, he calls his "crew" to assemble at the store. All respond, some with jug and bottle, anticipating festivity. Suddenly, two outsiders "of a different nature" appear, a man advanced in years and a youth under twenty. The elder is Daniel Tucker "generally known as Pocosin Dan" (Algonkian word for a small swamp). Walter, a lad of "fiery, energetic temperament," is Little Pocosin. They identify themselves as natural men in response to challenging questions of origin and direction: "As the Injuns would say, we come from towards sundown, and when we are travelin', we follow our noses" (p. 6). Wiley returns to Rousseau's theme in various forms: Dan teaches his son that "the barbarous state is the most natural state of mankind" (p. 27); Walter rejects advice to cultivate Lady Susannah by asserting that his personal deeds, "and not the king's parchment ones, will proclaim [his] nobility" (p. 92); he lives as "a tenant of the woods, a follower of the chase" (p. 139).

At this juncture, I turn to one of Felix O. C. Darley's drawings for *Roanoke*, which depicts the nuptial ball of Ricketts and his bride, Hagar, age forty-five. Conveniently, she brings with her to the marriage a pretty daughter, Utopia. The bankers celebrate on the sandy beach under a heavenly pavilion. Darley shows whirling dancers and a fiddler in the background under a tent-like maypole--perhaps holding torches or lamps. Dan and Walter sit disconsolately in the foreground, for the son does not want to be left among strangers. Father, without revealing strategy, has persuaded son to stay. They rejoin the group while Dan says, "I will put on the buffoon, and give them a taste of my musical powers" (p. 14).

In explaining Dan's power, Wiley became eloquent: "There were few men in his day superior to the senior Tucker in the art divine of discoursing instrumental melody; and no fiddler ever excited more rapturous applause than that with which he was greeted on the sand-hills of modern Utopia. The men thought he had a wizard chained within his instrument and honoured him accordingly" (p. 14). I am intrigued by Wiley's casting of Dan as a fiddler. In Emmett's texts

of 1843, Tucker is a buffoon and sinner, but not a musician. However, in early shows of the Virginia Minstrels, Emmett did play the violin as he acted. We can speculate that Wiley saw Emmett in stage performance, or one of his many black-face imitators, and associated song text and fiddling skill. Alternately, we can speculate that the song came to Wiley via sheetmusic, or an acquaintance's singing in a non-theatrical setting, and that the author himself added fiddling to Tucker's role. Unfortunately, much folksong conjecture can never be confirmed. We do not know when the folk drew "Old Dan Tucker" into its ambit, nor whether anyone before Wiley had previously transformed Tucker into a fiddler.

Here, I reproduce a second Darley illustration, "Dan Tucker in Love," which condenses a long chapter (XIV) on family history. Dan, at the Revolutionary War's eve, lives on Roanoke Island in a secluded forest, where his "small and airy tenement" holds "Indian relics, memorials of the chase, natural curiosities, and arms of an ancient fashion" (p. 61). (Seemingly, Tucker is both a natural creature and a sophisticated antiquarian.) We learn that after Dan's mother had died the family removed to a Roanoke River settlement, where father befriended an old Indian. In time, father taught fiddle playing to this Indian's son, as well as to Dan and the latter's sister. In the new hamlet, Dan fell in love with Sally Jones, who rejected him in favor of the Indian lad. After they married and left, a scape-gallows Frontier Wolf, named Sam Step-and-fetch-it, arrived to win sister's heart. They ran away, leaving Dan to mope over both his lost sister and Sally.

These tedious details serve author Wiley as explanation for Tucker's musical gift. Dan reports to several friends that when Sally had spurned him, she chided, "I'm very sorry for you, but you're too late, Mr. Tucker; I've already given my heart away." In retrospect, Tucker interprets, "them words, 'You're too late Mr. Tucker,' have been ringing in my ears ever since. I composed a melancholy tune on it; and it got to be a by-word among all the young people of the country" (p. 65).

This by-word, of course, echoes Emmett's familiar song chorus: "Get out de way/Old Dan Tucker/You're too late/to come to supper." Wiley laboriously leads his readers to believe that a Roanoke backwoodsman composed "Old Dan Tucker" to resolve the tension of unrequited love. I prefer to believe that Wiley enjoyed Emmett's song when it was a minstrel stage hit, and turned it into a fictive peg on which to hang a Carolina historical novel.

Not only does *Roanoke* incorporate minstrelsy's Dan Tucker, but, Wiley, for good measure, adds the pompous Zip Coon--also coloring him white. Zip affects fine clothes (fly-tailed long blue-coat), ruffled ornaments, jangling seals, and varnished boots. He pontificates constantly, speaking in "parentheses, apostrophes,

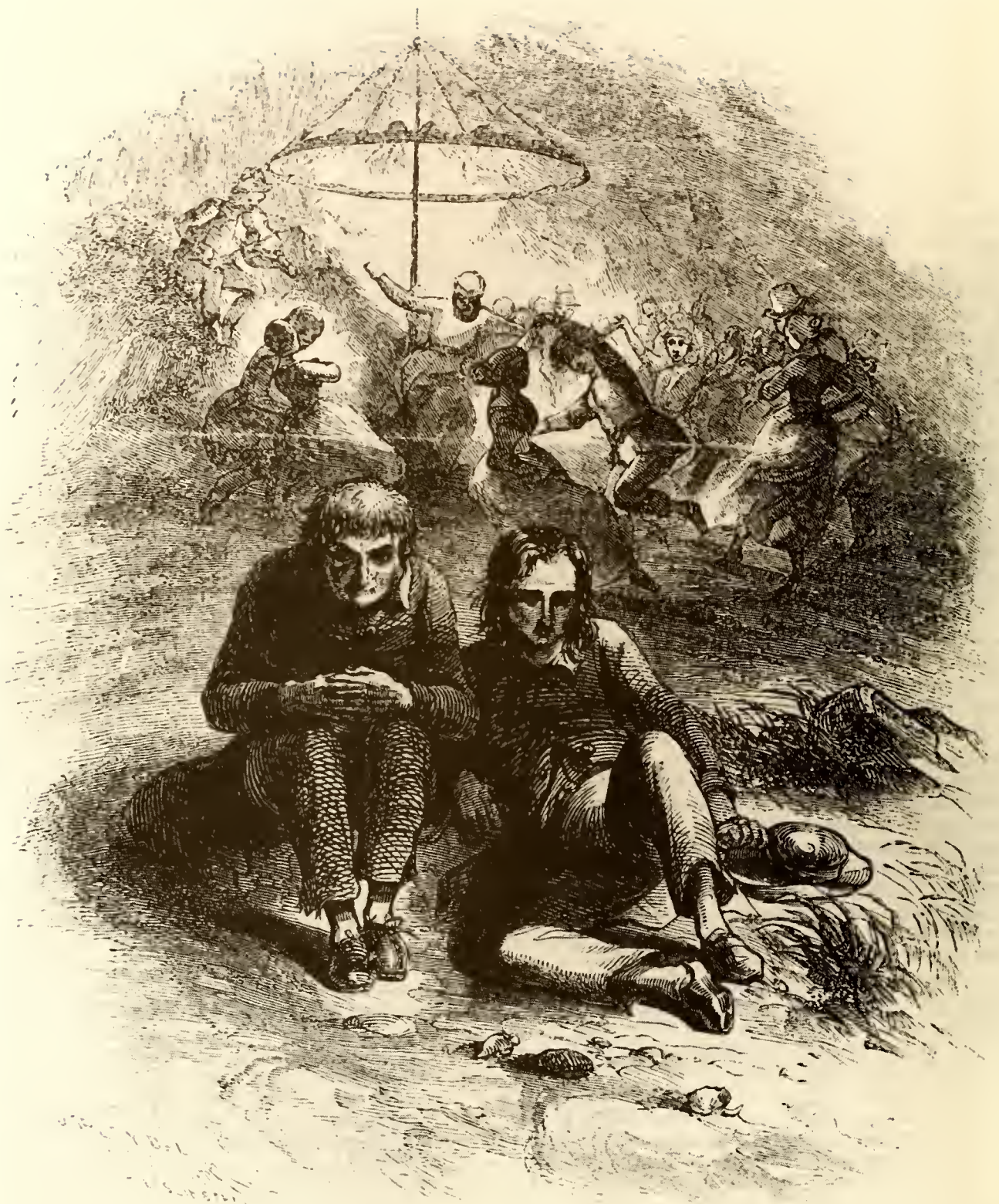
exclamations, and episodes" (p. 132). He relishes fine brandy, and rivals Dan as a fiddler. When they play together they argue over tunes; Dan favors Scotch airs while Zip prefers Virginia reels, sawing away, respectively, at "Killecrankie" and "George Booker" (shown by Darley). Returning to the matter of song origin, Wiley writes of the duo: "At last, in a perfect frenzy, old Zip threw his whole soul into that brisk reel which has been called after him ever since, while Pocasin Dan discoursed in the most ravishing manner that immortal tune with which his name is likely to be linked for ever" (p. 70).

I admire Wiley's prescience during 1849 in anticipating long life for "Zip Coon" and "Old Dan Tucker," and I shall not pause to reiterate the former's history. However, Wiley's accounts and Darley's choice wood engravings together belong in future explications of the archetypal Zip (Broadway swell, jim-dandy, larned skolar, born hipster). How much of this characterization reached Wiley having been previously established on the minstrel stage, how much from folk tradition, and how much from the author's personal imagination, remains for future conjecture.

The chapters are choice, in *Roanoke*, which carry Zip and Dan to a royal musical at New Berne. "Neither of the fiddlers had what is called a cultivated ear" (p. 86). The foreign conductor they hear becomes "Signor Squeakelli" and he torments the two rustics. Dan manages self control, but Zip gives such offense that Governor Martin orders the pair to withdraw. We enjoy this high comedy scene, not only for its glimpse of conflicting esthetic codes, but also because literary perspective reveals that, in due time, the Carolina fiddlers aided in packing the Governor to Britain.

Academic folklorists disagree on how best to relate their field to that of formal literature. Does one merely catalog "authentic" bits of lore within elite works, ask how the lore functions in such new settings, or probe for meaning of both traditional item and large literary work? Readers should ask all these questions and others, too. Having dwelled on Dan Tucker's movement across cultural boundaries I am conscious that the fiddler is also a Revolutionary patriot and a Rousseauvian exemplar. Though Dan fights Loyalists and Tories, he is at heart more noble than they. We can fault *Roanoke* for its absurd plot, dated language, and flawed craftsmanship, but it remains a marvelous guide to a Southern Whig's infatuation with Tar Heel tradition.

Some examples of North Carolina lore used by Wiley follows: place name, tale, artifact, toast. Let us wander back to *Roanoke*'s opening festivity, where Captain Ricketts takes a bride. Late at night, the weather changes, clouds hide the moon, and the wind rises to a gale. Cheerfully, Ricketts encourages his guests in their



A BALL BY MOON-LIGHT, IN UTOPIA



THE TICKET OF LOVE



"Thus they continued, becoming more and more lively and animated, the one pouring himself out on 'George Booker,' the other carried away by 'Killecrankie.'"



JACK HAWSER AND THE STRANGER.



WILD BILL, WALTER AND UTOPIA



WALTER TUCKER, FRANK HOOPER, AND UNCLE JOB, AT THE SWAMP INN



WALTER TUCKER AND ZIP COON ATTACKED BY PIRATES.

revels, steals to the stable, and fastens a large lantern to a pony's head. The Captain en-joins his old black cook to keep the creature moving over the stormy beach. We hear the bankers cry, "She's on the right track! She's in the Devil's Basin now! She's swamped." Within this scene of exultant emotion, Wiley offers an onomastic report for Nag's Head: "It is said that an old banker, in former times, kept a nag or pony which on dark nights he would drive about the beach, tethered, with a lantern fastened to his head; and the 'bobbing up and down' of this light would deceive sailors and decoy their vessels over the bar, causing them to be wrecked" (p. 18). (David Stick in *The Outer Banks of North Carolina* adds parallels to this anecdote.)

Following the shipwreck, the lost vessel's crew gathers on the beach to guard stranded goods; Pocosin Dan and his son join at a campfire. Dan tells a long tale "which concerns the very business we are on tonight" (Chapter VIII). "You must know that the Devil keeps watch in every man's heart even as we are watching these goods...." Dan's story concerns Jack Hawser, a Liverpool sailor, who spends his earnings for drink and lewd women in the port of New York. Sailing to the West Indies, he and his companions mutiny and kill their officers. Jack takes command and asks for the devil's assistance. A storm arises and the ship, attracted to a western light, crashes on "this very beach." A mysterious stranger appears (dramatically pictured by Darley) who entices Jack to murder his remaining shipmates in exchange for a treasure. After this foul deed, while rapturously kissing a bright coin, Jack "found in his arms a skeleton of fiery bones, and his lips touched a raw and bloody head, the clotted gore besmearing his face and hands and getting into his mouth" (p. 32). Jack's terrible end comes when a thunderous voice consigns him below, "You shall be a merchant in hell" (p. 33).

Not only does Tucker's account evidence crafty storytelling, and present a fine variant of the Faustian compact, but it serves also to caution the sailors guarding stranded goods. Additionally, it names two Albermarle Sound sites--Devil's Basin, Devil's Toll Gate. Wiley explains that the "toll" refers to the devil's claim to goods beached at the spot where Jack's ship went ashore. Further, the author returns the novel's readers to the listener's circle for Dan Tucker's tale. The sailors, now drinking grog to ward off spirits, kill a thieving banker (dressed like a devil) who purloins their goods. The name "Kill Devil Hill" keeps the legendary event alive. Today, this same sand dune lives in history, for it holds the stone monument to the Wright Brothers, commemorating their pioneer flight at Kitty Hawk.

In recent years, many teachers of folklore have turned to material culture: art, artifact, building, craft skill, patterns underlying and

uniting physical and imaginative constructs. Early antiquarians in the United States were especially interested in Indian objects. Indeed, native implements and amulets often filled an antiquary's cabinet. Wiley, not immune from these concerns, introduces such a relic. When Walter Tucker feels that Alice Bladen rejects him because of humble name and dress, he leaves her a farewell message: "The arrow which carried this paper missile was a curious one, and evidently had been made by an Indian, years before. Its head was shaped like a heart, and painted red; near this was a small and perfectly carved dove, with a dead viper in its mouth: at the other end was an eagle, and along the side was emblematic representations of victories" (p. 93).

To close this brief catalog of lore within *Roanoke*, I touch two aspects of Afro-American speech. Wiley introduces Wild Bill, a runaway slave, as "the hero of a thousand dim and terrible traditions" (p. 55). Bill moves through the novel like a stagehand opening and closing scenes, mainly protecting Utopia Ricketts. When Walter and Utopia journey through the Alligator River swamp, Bill captures them (Chapter XXIV), and Wiley offers this aside: "From the earliest times there have been, in eastern Carolina, remarkable runaway slaves, who live in caves in the sand and in swamps; and the exploits and crimes and stratagems of these black heroes have been, and are still, topics of wondering, and sometimes fearful interest, at the fireside" (p. 107).

Here, I reproduce Darley's illustration of Wild Bill and the young couple in the swamp. The author treats us at this juncture, to their extended philosophic dialogue on black slavery, Indian subjugation, and the American wish for autonomy from a foreign sovereign. If Walter can rebel, why not Wild Bill? The latter's speech demonstrates one polished convention in Afro-American rhetoric: "Is the Indian who died in his native hills to be pitied, and no tear shed for the poor African who is torn from his home, his wife, children and kindred, and dragged in chains like a condemned criminal, beyond the seas, to be beaten and driven like the brutes?" (p. 110).

In strong contrast, Wiley offers a second black speech pattern, dissembling and comic. Walter Tucker and Frank Hooper (Alice Bladen in disguise), accompanied by Job, an old black servant, travel on a patriotic mission to Wilmington. They seek shelter in the Swamp Lodge, filled with fierce-looking men. (Darley titles it Swamp Inn.) One of the inmates accosts Job and demands a toast. The latter bows with glass in hand: "Gentlemen masters, I'se an old nigger, and has seed a heap of scatterments, and topsey-turveys: here's hoping dat you all may swim smoofly along the briny waves of sacrificin' time, and ford the Jordan of destructive equinoxes, while fiery billows roll beneath!" (p. 148).

The malevolent Dr. Ribs ("Caliban of the parlour and Chesterfield of the kitchen") soon appears to try Job, and bribe him with liquor to reveal the secret mission's purpose. Job offers a second toast. Eyeing his glass with reverence, he declares: "He's sweet and sour, cold and hot--hot, hot. Whuh! how he's eyes shine. Well, here's to de old dog what treed de raccoon, de raccoon what bit de fox, de fox he caught de mink, de mink he stole de chicken--cuckoo! Whuh!" (p. 160).

Darley's last cut for *Roanoke*, "Walter Tucker Attacked by Pirates," comments on the novel's young hero as a frontier scout (mocassins to coonskin cap) with bow and arrow as weapon. Was Darley absolutely accurate in his portrayal of costume appropriate to the Revolution? Not entirely. I believe the artist scanned the author's text with an eye for dramatic scenes and stereotypical figures meaningful to audiences of the 1840s. By the year of the California Gold Rush, when *Roanoke* appeared, the coonskin cap was firmly established as a backcountry emblem, strongly associated with Daniel Boone and Davy Crockett.

Who knows when this cap was first seen on the American frontier, or when it became a visual icon? Wiley describes Walter on a swamp journey: "His feet and ankles were in red mocassins, and his cap, though becoming, and indeed picturesque, was not of cloth, but of the undressed skin of the wild racoon" (p. 139). Darley's portrait of Wild Bill, Utopia, and Walter together shows the latter in cloth hat with long rifle. In the Swamp Lodge he retains rifle, but wears a coonskin cap, while in the pirate encounter, he retains fur cap but switches to Indian bow and arrow. Earlier, when Walter had saved Utopia from a panther, Wiley indicated that young Tucker was accustomed "to a life in the woods, for he soon loaded his companion with the fruits of his unerring arrows" (p. 105). I stress these textual and visual details because I believe that some present-day images of the American folk stem from the earliest Indianization of European colonists in the New World.

Readers of James Fenimore Cooper or Washington Irving will not be surprised by *Roanoke's* ending. The author dispatches all villains, resolves all mysteries, and sends Utopia, cruelly murdered, to a Druidic temple on the banks of Cape Fear River. Her spirit ascends as an eastern star, reminding us that utopian visions lie beyond human reach. More prosaically, we learn that her mother, Hager Ricketts, is really Dan Tucker's long lost sister. Wild Bill, the outlaw slave, had been born on the Tucker estate, but sold while young to a harsh master; nevertheless, his loyalty leads him to guard Dan's niece Utopia. Uncle Job, the man-of-words, is really Colonel Ashe's patriotic slave-confidant, assisting the fire-brand in stirring rebellious colonials against foreign tyrants.

Before the book ends, Dan and Walter Tucker,

and Zip Coon participate in the battle at Moore's Creek Bridge (February 27, 1776), thus assuring eventual freedom for North Carolina. Walter's bravery leads to membership in an underground cabal (Republican Club of Cape Fear). For the initiation tableau, Dan Tucker, costumed as Father Time, reveals that his adopted son has descended from nobility: Sir Walter Raleigh's son and Manteo's daughter. (Manteo, a Croatoan tribesman, "He-snatches-from-an-eagle," had been baptised and re-named Lord Roanoke by the British.) Hence, the egalitarian youth is truly red and white, woodsman and nobleman, American plebeian and English patrician.

With the Lost Colony's sole surviving descendant happily accounted for, Walter (Tucker) Roanoke marries Alice and returns to ancestral Roanoke Island. Dan expires after the War. His "son" buries him near the island's Old Fort, where "suspended from a tree over his head, and protected from the weather, was hung the violin that had been his companion and faithful friend through life" (p. 220). A spirit continues to touch the instrument's strings; as well, Zip Coon returns to play mournfully at his companion's grave. Zip, too, dies and Wiley notes, "Now he and his lamented friend live only in the traditions of the common people, and in those immortal airs to which they bequeathed their names" (p. 221).

Like Wiley's plural endings for *Roanoke*, I, too, have several strands to weave in conclusion. Below, I append references on Wiley and Darley. Here, I salute Calvin Henderson Wiley--educational reformer, Whig politico, and pioneer North Carolina novelist. In the years of minstrel-stage glory, he sensed that two of its burnt-cork heroes would live in the American imagination. We are left to interpret Wiley's phrase "the traditions of the common people," remembering that he wrote just as the word "folklore" came from England. Did he make, then, the kind of distinction we make, today, between popular, folk, and elite culture? Which conventions impelled him to give the patriot Walter Tucker a noble pedigree? What values guided him in turning Daniel Emmett's black-face Dan Tucker into an early Carolina Whig?

Folklorists constantly ask more questions than they can ever hope to answer. However, Wiley, fortunately, left correspondence which reveals some of *Roanoke's* intent. He wished specifically to raise North Carolina self-esteem in relationship to Virginia and South Carolina, and, generally, to liberate American literature from English subservience. Within this large movement of cultural decolonization, he also wished to help southern writers shake off the dominance of the North. His use of local and state tradition, then, was framed by both sectional pride and national patriotism. In addition to these large "causes," Wiley felt that "veneration for antiquity" would hold off "the

wild and restless demon of Progress."

In Richard Walser's notes on Wiley's letters to T. B. Kingsbury, we learn a few circumstances of *Roanoke's* genesis. After *Alamance* (first novel) achieved recognition, Wiley visits a "prince of publishers" in New York, George Rex Graham, to contract for a second novel (8/27/1847). In January, the author travels to eastern North Carolina to absorb atmosphere for the project, and asks Kingsbury to apply to the Historical Society for early material. This, at a time when copyists received "25 cts per page of foolscap closely written." In addition to documents, Wiley requests his friend to seek anecdotes, legends, tragedies, and traditions from other retentive memories (1/11/48). The author needs ample time to work on the novel, but is constrained by poverty. When the draft is half finished his health weakens. Publisher Graham fails, and Wiley turns to *Sartain's Union Magazine of Literature and Art*.

Editor Abraham Hart, in Philadelphia, likes the "wild scenery and truthfulness to Nature" in Wiley's draft, calls it "more original, fresh & American than anything [Hart] had seen," and agrees to "four dollars per printed page" (11/17/48). Finally, close to the first installment's press time, Wiley reports gleefully that Darley has been employed as illustrator. He will "commence studying my work as to imbue himself with its spirit; and his designs will be put into the hands of the best wood engravers in the City. There will be at least two engravings in each number" (12/24/48).

In addition to these letters, Wiley added a few explanatory notes to the novel's serial text. From *Sartain's* concluding appendix, I elaborate upon Colonel Samuel Ashe and his slave (Uncle Job) Peter. In the novel, Wiley had risen to operatic heights in descriptions of Job leading Walter Tucker to Ashe's swamp-hidden,

rock-castle--a fortress from which the impetuous patriot exhorted the colonists to prepare for war with Britain. More soberly, Wiley adds a note: Colonel Ashe's "life during the war, was full of romantic incident; but the account given of him in the text is not altogether correct. When the novel was written, I was not in possession of the particulars of Col. Ashe's exile in the swamps, and remember only to have heard a tradition concerning it. I have since received authentic information on the subject, and I have been surprised to find how near my fiction approaches to the reality" (p. 349).

Wiley identifies the hideaway (Holly Shelter Swamp), reduces the castle to a cabin, and pays tribute to gallant Peter, tortured and murdered by British troops. Beyond this patriotic sentiment, Wiley's note marks well the conjunction within *Roanoke* of "heard tradition" and "authentic information." Such authorial phrases symbolize any novelist's challenge in drawing upon sources from oral tradition and historical record. To dip water from dual wells is not a difficult task. The novelist's creative responsibility remains that of blending disparate elements into a transcendent elixir. Clearly, Wiley was better able to gather material than to achieve literary power.

From my present-day vantage point, and with the perspective of long decades, the Revolutionary War North Carolinians, Colonel Ashe, and Peter, are distant heroes--less vital to me than Daniel Emmett's minstrel-stage figure, "Old Dan Tucker." Accordingly, I would welcome thoughts on Wiley's "particulars" (sources/responses) for Dan Tucker, an American folk hero. My commentary, largely geared to Tucker, but mines the surface of this rosy novel. Hopefully, other students of Tar Heel lore, as well as of minstrelsy's heritage, will enter *Roanoke's* maze.

--Folklore Center
Austin, Texas

ADVENTURES
OF
OLD DAN TUCKER,
AND
HIS SON WALTER;
A TALE OF NORTH CAROLINA.

BY C. H. WILEY.

WITH NUMEROUS ILLUSTRATIONS,

BY FELIX O. C. DARLEY.

"Give me the broad prairie,
Where man, like the wind, roams impulsive and free;
Behold how its beautiful colours all vary,
Like those of the clouds or the deep-rolling sea?
A life in the woods, boys, is even as changing;
With proud independence we season our cheer:
And those who the world are for happiness ranging,
Won't find it at all if they don't find it here."
Life in the West. By GENERAL MORRIS.

LONDON:
WILLOUGHBY & CO., 22, WARWICK LANE.

APPENDIX
A CHECKLIST OF EDITIONS

Roanoke's various editions and titles make a bibliographic puzzle. After initial serial publication, the book was pirated several times before any legal reissue appeared. Here, I list all editions to which I have found reference, drawing upon Walser, Weeks, and entries in the *National Union Catalog*.

1. *Roanoke; or, Where is Utopia?*

This title headed text for Chapter 1, in *Sartain's Union Magazine of Literature and Art*, Volume 4, Page 189 (March 1849). No separate title page; no preliminary leaves; no list of illustrations. The text ran consecutively in ten parts: March through June, Volume 4; July through December, Volume 5. (This serial edition cited in Weeks's bibliography as #4.) The Barker Texas History Collection, University of Texas, holds a copy detached from *Sartain's* and bound as a book with leather spine and marble-paper boards.

2. *Adventures of Old Dan Tucker, and His Son Walter; A Tale of North Carolina*

A pirated edition published by Willoughby, London, 1851. This edition deletes first chapter "North Carolina" as well as Appendix and rearranges all chapters: 54 in serial form; 41 in book form. (Weeks #9) (Walser Plate II)

3. A second pirated edition with same title, no publisher cited, London, 1855. One copy at Historical Society of Pennsylvania, Philadelphia.

4. *Companion to "Uncle Tom's Cabin." Utopia; an Early Picture of Life at the South*

A pirated edition published by Henry Lea, London, 1852. (Walser Plate III)

5. *Life in the South. A Companion to Uncle Tom's Cabin*

First authorized edition published by T. B. Peterson, Philadelphia, 1852. (Weeks #21) (Walser Plate IV). This title page also notes art work: Embellished With Fourteen Beautiful Illustrations. From original designs drawn expressly for this work, by Darley, and Engraved by Leslie Travers. NOTE: Weeks (#20) lists a title which he had not seen (*Utopia: A Picture of Early Life in the South*). Peterson, 1852). This title may have been announced by publisher but dropped in favor of the then-current reference to *Uncle Tom's Cabin*.

6. *Roanoke; Or, "Where is Utopia?"*

An authorized edition by Peterson, Philadelphia, 1866. This edition finally uses the original title. (Weeks #5) (Walser, Plate V)

7. Same title and publisher, 1886.

Apparently the last printing of the novel. (Weeks #6)

* * *

The various titles above reveal publishers's strategies, first in riding piggyback on the fame of Emmett's song "Old Dan Tucker," and next upon Harriet Beecher Stowe's then-sensational novel. Interestingly, Weeks reports that *Roanoke*, after its appearance in *Sartain's*, was attacked in some Southern papers as too abolitionist in sentiment, and defended by Wiley in the *Greensboro Patriot*, November 3, 1849 (Weeks page 1465, #4).

SELECT BIBLIOGRAPHY

1) WILEY

Braverman, Howard, "Calvin H. Wiley's *North Carolina Reader*," *North Carolina Historical Review*, 29 (July, 1952) 500-522.

Parramore, Barbara M., "Calvin H. Wiley," in *Dictionary of North Carolina Biography*, ed., William S. Powell (forthcoming).

Walser, Richard, "Letters of Young Novelist: Calvin Henderson Wiley," *North Carolina Historical Review*, 31 (July, 1954) 410-421; (October, 1954) 550-575.

Weeks, Stephen B., "Beginnings of the Common School System in the South" in *Report of the Commissioner of Education, 1896-1897* (Washington: GPO, 1898), Chapter XXIX, (Includes a bibliography of Wiley, pp. 1465-1475).

2) DARLEY

Bolton, Theodore, "The Book Illustrations of F.O.C. Darley" in *Proceedings of the American Antiquarian Society*, Vol. 61, Part 1 (1952) 134-182.

Weitenkamp, Frank, "F.O.C. Darley, American Illustrator," *The Art Quarterly*, 10 (Spring, 1947) 100-113.

3) BACKGROUND


Durant, David N., *Raleigh's Lost Colony* (London: Weidenfeld and Nicolson, 1981).

Nathan, Hans, *Dan Emmett and the Rise of Early Negro Minstrelsy* (Norman: University of Oklahoma Press, 1962).

Sellers, Charles, Jr., "Making a Revolution: The North Carolina Whigs, 1765-1776" in *Studies in Southern History*, ed., J.C. Sitterson (Chapel Hill: University of North Carolina Press, 1957) 23-46.

Stick, David, *The Outer Banks of North Carolina* (Chapel Hill: University of North Carolina Press, 1958).

Walser, Richard, *Literary North Carolina* (Raleigh: State Department of Archives and History, 1970).



WHO KILLED LULA? -- NOTES ON A MEMPHIS BLUES BALLAD

By Bob Groom

Was it Jim String, Jim Strange, Jim Strainer, or even Jim Steam? There is a little known blues ballad which, in different versions, gives all four surnames.¹ Its age is difficult to assess. It may be equally as venerable as such oft-recorded classics as "Stack-O-Lee" and "Frankie and Albert," or it may be based on what was a comparatively recent event when in Memphis on 21 May 1930, the Memphis Jug Band (Will Shade, vocal) recorded "Jim Strainer Blues" (Victor 23421):

Oh Jim Strainer told Lula on a
Friday night (x2),
Lula if I catch you with that Willie,
Lula I'm goin' to steal your life.

Oh roll Mr. Hearseman, Mr. Hearseman
do roll slow (x2),
I want to see the last of poor Lula,
Mr. Hearseman before you go.

I followed poor Lula, lord to that
burying ground (x2),
I stood and watched the graveyard diggers
ease poor Lula down.

I never have seen, lord such a sight
before (x2),
When Jim Strainer killed poor Lula,
it was on that bar-room floor.

Lord, poor Willie left there laughin',
poor Jim left there cryin',
Willie left there laughin',
poor Jim left there cryin',
Willie got fifteen years, poor Jim
got ninety-nine.

I'm singing this piece,
I ain't gonna play it no more,
I'm playing this piece,
Lord, I ain't gonna pick it no more,
Jim Strainer done killed poor Lula,
I'm booked out and bound to go.

John W. Work's *American Negro Songs and Spirituals*, a collection originally published in 1940, reproduces three stanzas of a song entitled "Jim Strange Killed Lula":²

Let me tell you baby, let me tell you right,
Jim Strange killed Lula on a Saturday night.

Seventeen white horses and a rubber-tire
hack,
Carried Lula to the graveyard, but didn't
bring her back.

Drive slow, Mr. Hearseman, Mr.
Hearseman drive slow,
You carry Lula to the graveyard
but won't bring her back no mo'.

Many of the secular songs included in the collection were acquired from two Nashville, Tennessee, blues singers named George Gibson and Earl Woodward (or Woodard, both names are given). The former played a fiddle, the latter had the reputation of being "the best guitar player in South Nashville."³ It seems highly likely that "Jim Strange Killed Lula" was one of the pieces they performed for Work. Conceivably they picked it up on a visit to Memphis (if that was where it originated) or based it on the Memphis Jug Band recording (less likely in view of the different surname and variations in the lyrics). The "rubber-tire hack" verse is similar to one that can be found in some versions of "Frankie and Albert," "Ella Speed," and "Delia."

In the small repertoire of songs that seventeen year old bluesman Johnny Shines was performing in Hughes, Arkansas, in 1932 was a very popular one called "Jim String." This may have been one of the tunes he picked up from his eldest brother, Willie. So popular was the song around Hughes that for a time people began to call Johnny "Little Jim String." Shines told John Earl that the song was based on the widely-circulated story of a Raleigh, Tennessee, murder and it was this, along with the catchy melody, that made it so popular.⁴

Jim String was known as a fancy-dresser, a no-good and a crook. He didn't have a job. In those days if a man didn't work, people figured he stealed. The victim in the song, Lula, was considered a highly intelligent, well-read girl. She was very dutiful in church work and charitable activities. She lived in a nice neighborhood and had respectable parents. Well, when this no-count Jim String shot her, it was a shock, quite a scandal. But you see, as I understand it, Lula was actually a high-class whore and Jim String was a pimp. I wouldn't know if the people ever found out the truth.



Fred McDowell, 1970



Johnny Shines, 1970

"Jim String" clearly recounts the same events as "Jim Strainer Blues" and "Jim Strange Killed Lula," but the rival Willie in "Jim Strainer" is replaced by partner Red Sam, who is sentenced along with Jim

SUNG: Jim String killed Lula on one
Friday night, on one Friday
night, on one Friday night,
This was because he thought she
wasn't treating him right,
wasn't treating him right.

SPOKEN: After Jim String had shot Lula,
him and his partner Red Sam went
down to the I. C. Yard to try and
catch a freight to make their get-
away. Jim String said:

SUNG: I'm standing here and wondering
would a matchbox hold my clothes,
would a matchbox hold my clothes.

SPOKEN: But somebody saw them, knowing what
had happened, tipped off the police
to their whereabouts. The police
went down to the I. C. Yard and
arrested Jim String and his partner
Red Sam, put them both in jail.
You see, this was Sam's pistol that
Jim String shot Lula with. Now...

SUNG: They taken them both to the court-
house, carried them 'fore the judge,
carried them 'fore the judge.
Red Sam got a hundred, Jim got ninety-
nine, Jim got ninety-nine,
That was all because they did such a
dirty crime, did such a dirty crime.

For a Biograph LP (*Johnny Shines and Company*,
BLP-12048), released in 1974, Shines recorded a
six-minute, dramatized version of "Jim String"
with sustained violin tremolo adding atmosphere:

SPOKEN: You knows, out east of Memphis is
a town called Binghampton, a lot
of pimps play down out there. One
in particular they call Jim String.
He had a girl they call Lula. When
he had a feelin' that he was losin'
her. And the fellow he was losin'
her to he didn't like it. It was
nothin' that he knew, just somethin'
he'd heard. He whupped Lula one
night, and told her "If I catch you
with that man again I'm gonna kill
you." And you know he had a buddy
they call Red Sam. Late one Friday
night he run up on her in the pre-
sence of this particular man and
he shot her. The news spread like
wildfire. Everywhere you went you'd
hear somebody talkin' about it.

SUNG: They said Jim String killed Lula on
one Friday night, on one Friday
night (x2)
It was all because he found she

wasn't treatin' him right, he
found she wasn't treatin' him right.

SPOKEN: After he shot poor Lula, Jim and his
buddy Sam decided to make their get-
away. You see this was Red Sam's
pistol that Jim shot Lula with.
They went down around the Nonconnah
bottom, decided to catch them a
freight train goin' north.⁵ At
that time if you caught a freight
train that went north, weren't
nobody come lookin' for you. But
before the two boys could catch a
train, the police run down on them.

SUNG: Well the police caught them,
carried them both to jail,
carried them both to jail. (x2)
They didn't have nobody
to come and go their bail,
to come and go their bail.

SPOKEN: Well finally the judge decided he'd
hear the case. After all the de-
cisions was handed down and every-
thing, the lawyers summed up the
case. Red Sam and Jim had a bum
defender and they lost.

SUNG: Red Sam got a hundred, Jim got
ninety-nine, Jim got ninety-nine (x2)
That was only because
they'd done such a dirty crime,
they'd done such a dirty crime.

Half-a-century after the event the story of the
Tennessee murder and its aftermath still pro-
vided the basis for a potent performance, imbued
with a dark, brooding quality that captures the
feeling of sudden violence and the retribution
that followed.

A fourth version of the song has recently
been made available on record--"Jim Steam Killed
Lula" by the late Fred McDowell of Como, Missis-
sippi. This recording was made in March, 1968,
and is included in *Levee Camp Blues: The Early
Days Recalled* on Origin Jazz Library (OJL 8051).
McDowell, a fine blues singer and guitarist,
was born in Rossville, Tennessee, in 1906 and
resided in Memphis between 1926 and 1940. He
recalled that the song commemorated an actual
homicide and was popular for a time in the Ten-
nessee/Mississippi area when he was a young man.

McDowell's version is notable for its AABB
format (the B line is missing in verses one and
two) and doleful performance:

Oh Jim killed Lula on a Friday night (x2).

Oh Jim got ninety, Steam got
ninety-nine (x2).

Ten thousand people at one buryin'
ground (x2),
Just to see undertaker let poor
Lula down (x2).

Well the church bell ringin',
 hearse come drivin' slow (x2),
 I hate it so bad, see poor Lula go (x2).

I would be interested to hear of any other
 versions of this song and any further details of
 the events that sparked its composition.⁶

--Knutsford, Cheshire
 England



NOTES

1. The blues ballad is difficult to define. The majority of blues songs are subjective in content but they not infrequently include an element of report of external events. There is, however, an important sub-genre of songs performed in the blues idiom devoted to describing, more or less accurately and often with considerable embroidery, actual events in which the singer took no part but which were newsworthy in their day. The murder and bad man ballads have always been particular favorites in both the black and white song traditions; such songs as "John Hardy" (who died in 1894) and "Ella Speed" having maintained their popularity over many decades. The story of "Tom Dula" provided an extremely successful number one record hit for the Kingston Trio in 1958 as "Tom Dooley" (Capitol). Inevitably names get changed about, as with "Frankie and Albert" (in versions by Leadbelly, Charlie Patton et al), which became "Frankie and Johnny" in post-war folk song versions; and "Stack-O-Lee" ("Stackerlee") or "Stagolee," which provided a number one record hit for Lloyd Price in 1959 as "Stagger Lee" (ABC-Paramount), but four different surnames in four different versions of one song is certainly somewhat unusual.
2. John W. Work, *American Negro Songs and Spirituals* (New York: Bonanza Books, n.d.), p. 246.
3. *Ibid.*, p. 35.
4. See John Earl, "A Lifetime in the Blues," *Blues World* 46/49 (1973), p. 10; Johnny Shines was born in Frayser, a small town now incorporated into suburban Memphis and close to Raleigh, Tennessee.
5. Nonconnah is a district on the south side of Memphis, around the Nonconnah Creek and within which are located the Illinois Central freight yards and the main north-south railroad line.
6. In correspondence (letter, Dec. 23, 1978), David Evans refers to an unpublished recording, "Jim Steam Killed Lula," of this blues ballad by the late Fred McDowell of Como, Mississippi. McDowell was born in Rossville, Tennessee, and resided in Memphis between 1926 and 1940.

OLD TIME FIDDLERS' CONTESTS ON EARLY RADIO

By Wayne W. Daniel

Each year, from early spring to late fall, old-time fiddlers' conventions are held in all parts of the United States, continuing a tradition that can be traced as far back as 1736.¹ To the average person who pays attention to such matters, the term *old-time fiddlers' convention* probably conjures up visions of maturing males of rustic mien sawing away on "Soldiers' Joy" and "Arkansas Traveler" as they compete for cash prizes before live audiences in large auditoriums or outdoor arenas. It is this type of convention and its descendants that have received the attention of country music historians.² Many devotees of old-time fiddling and fiddling conventions may be unaware that during the 1920s another type of fiddlers' convention was held in many parts of the country. These were the fiddlers' contests that were broadcast over the radio with winners selected on the basis of listener response. The 1920s were the early years of radio, and during this period of the medium's development many fledgling stations welcomed as performers "anybody who could sing, whistle, recite, play any kind of instrument, or merely breathe heavily."³ It is not surprising to learn, then, that some of the stations experimented with the production of fiddlers' contests, possibly motivated by a desire to provide their listeners with better than average talent.

In 1924, WLS in Chicago announced that, beginning on May 17, it would be conducting a fiddlers' contest to run for three months. According to the announcement, "a different set of fiddlers -- a first, a second and a caller, elected by their home communities, [would] play each Saturday night. At the end of the contest, the listener-in [would] decide the winner by a referendum vote."⁴

We learn that some two years later,

"Uncle Am" Stewart, 76 years old, of Bristol, Virginia, Saturday [February 13, 1926] was proclaimed champion fiddler in the middle Atlantic states following the vote polled among listeners to a fiddling contest conducted from station WRC in Washington last Tuesday. "Uncle Am," playing in an incognito competition, led his nearest opponent, John L. Sullivan of Calverton, Virginia, by approximately 500 votes.⁵

In 1927, Uncle Jimmy Thompson, the first fiddler of the Grand Ole Opry, and Mellie Dunham (the Maine fiddler who in the 1920s was thrust before the public eye and ear by auto maker and fiddling enthusiast Henry Ford) were invited to participate in a fiddling match in the studios of Nashville's WSM.⁶ "The radio audience [would] be the judge of who [was] the best fiddler and [would] be invited to send their votes to WSM."⁷ According to country music historian Charles Wolfe the contest never came off.⁸ Radio fiddlers' contests, however, were not unknown to Nashville listeners. As early as 1925 WSM's rival, WDAD, had broadcast a contest that was won by Burt Hutchinson, a member of Dr. Humphrey Bates' old-time string orchestra, who competed with fifteen other bow wielders. His prize was a one-tube Crosley radio set. "To show just how the public appreciated this contest, even though the other local stations were on the air, 360 telephone calls were taken over [WDAD's] two telephones in two hours' time, which was all the calls that could be accommodated, as no doubt hundreds of others failed to get the line in time to vote."⁹

Perhaps the most enthusiastically received of the radio fiddlers' contests was the one conducted in March, 1926, by Shenandoah, Iowa's, 1,000-watt KFNF. This contest offered cash prizes not only for winners in old-time fiddling, but for quartets, accordion players, and harmonica players as well. The broadcast drew 250,000 telegrams with every state in the union, plus Canada and Mexico, being represented. Cards and letters were also received, but they did not count as votes.¹⁰

What was hailed as the first fiddlers' contest to be broadcast over a radio station in the Deep South with listeners voting by postcard, letter, and telegram was presented over Atlanta's WSB on October 7, 1926. The public first learned of the impending event from the following newspaper article that appeared in *The Atlanta Journal* of Sunday, September 26, 1926.

OLD-TIME FIDDLIN' ACES
ENTER LAKEWOOD CONTEST

Much interest is being manifested throughout the southeast in the forthcoming old-time fiddlers' contest to be held during the Southeastern fair,



Professor Aleck Smart, world's champion announcer of old-time fiddling contests is shown at the left of a group of early entrants in the big bout to be staged at the Southeastern Fair next week, with the radio audience figuring as the judges to award the prizes. The bow wielders will perform in the Sears-Roebuck Agricultural Foundation studio in the automobile building and the public is invited to watch at first hand or tune in via the ether. George Biggar, foundation secretary, who helped stage several similar events at WLS and WFAA, will be generalissimo in charge.

(The above caption and picture appeared in *The Atlanta Journal*, Sunday, September 26, 1926. The man third from the left has been identified as J. C. Price, by his daughter.)

which will be carried into thousands of homes by radio over the Atlanta Journal station, WSB, under the auspices of the Sears-Roebuck Agricultural foundation.

The battle for southeastern fiddling honors will be put on the air at 8 p. m., October 7, from the Sears-Roebuck studio which has been erected on the fair grounds. The eligibility list includes fiddlers from the states of Tennessee, Alabama, North Carolina, South Carolina, Florida and Georgia. Each aspirant for the "heroic" laurels will be allowed to play two numbers and will be permitted to have a guitar or banjo accompanist. The winner of the melee will be decided by the postcard and letter votes of the radio listeners.

Prof. Alec Smart, of Meriwether county, president of the Georgia Old-Time Fiddlers' Association, will act as master of ceremonies at the contest.

Among prominent old-time fiddlers who already have entered the contest are W. A. Brown, Atlanta; J. V. Presley, Oakwood, Ga.; W. S. [sic. In other news stories the middle initial is G.] Keith of Gainesville; W. M. Lingerfelt, Atlanta, and Hoyt Newton, of Atlanta.

All entries to the contest must be filed with the Sears-Roebuck Agricultural foundation, Atlanta, not later than Thursday, October 7.

The Sears-Roebuck Agricultural Foundation was chartered in 1923,

with the avowed objective of helping the farmer "farm better, sell better, and live better." Its pledged purpose was "aid to farmers, and cooperation with all recognized agencies, Governmental, semi-official and private, which work toward that end." The Foundation was organized on a "for-profit" basis and represented an attempt to mobilize the company's contacts and resources for the educational, social, and financial advancement of rural people.¹¹

In 1926 the Sears-Roebuck Agricultural Foundation established a radio service at WSB where it maintained its own staff for the production of radio programs of interest to rural listeners. The Foundation's Monday, Wednesday, and Friday midday program, called the "Dinner Bell R. F. D. Club," regularly featured fiddle players and other old-time musicians, along with "noon cotton quotations, weather, and market news."

Since 1915 the Southeastern Fair, sponsored by the Atlanta Chamber of Commerce, had been an annual event at Lakewood Park, a city amusement center located on Atlanta's south side. The Fair, prior to its demise in the 1970s, provided a

stimulus to agriculture and livestock production throughout the surrounding countryside.¹²

It is probably not coincidental that Atlanta's fiddlers' contest on radio took place in 1926. In that year, according to writer Paul F. Wells, "the country was seized by a mania for old time fiddling."¹³ Of the many fiddlers' contests held around the country in 1926, a large proportion were a direct result of the influence of Henry Ford who, as early as 1923, had made known his interest in old-time fiddling as well as other forms of folk music, as he sought to turn the populace away from the jazz sound that was sweeping the country at the time.¹⁴ Winners of some of the 1926 contests were awarded Henry Ford loving cups donated by the automobile magnate himself. Jasper (Jep) Bisbee of Paris, Michigan, was a recipient of this award when he outfiddled fifteen other contestants in Detroit in January of 1926.¹⁵ And in yet another fiddlers' contest on radio, a cup bearing the inscription, "The Henry Ford Cup, Presented to the Champion Fiddler of the North Atlantic States, won in Competition at Radio Station WBZ," was to be contended for on March 12, 1926, at Springfield, Massachusetts, then the home of WBZ.¹⁶ Another Ford winner that year, Uncle Bunt Stephens of Tennessee, "was immediately signed to record for Columbia."¹⁷

It seems unlikely that George C. Biggar, the person in charge of the Sears-Roebuck Agricultural Foundation activities at WSB, would have been unaware of the nation's heightened interest in old-time fiddling. He probably seized the opportunity to capitalize on the phenomenon for the mutual benefit of Sears-Roebuck, the Southeastern Fair, and radio station WSB. The ready availability of fiddling talent in the area would have made the staging of the event quite easy. One can visualize thousands of rural listeners in the Southeast hearing that the program was brought to them through the auspices of the Sears-Roebuck Agricultural Foundation and immediately associating the program with the source of their semi-annual mail-order catalogs. WSB's management apparently perceived the contest as possessing a considerable amount of entertainment value since they allowed it to be broadcast during the 8:00 p.m. hour, considered then to be the prime time of the broadcast day.

Those in charge of the fiddlers' contest held over WSB probably could not have selected a better qualified master of ceremonies than Professor Alec Smart. Since 1915, Smart had been involved on a regular basis in the promotion of the Georgia Old-Time Fiddlers' conventions that were held in Atlanta each year between 1912 and 1935.¹⁸ His duties included serving as master of ceremonies at the sessions of the conventions which were held at the Atlanta city auditorium.

Professor Smart (the title apparently derived in part from the fact that he once taught at the "little red school house" in Cove, Georgia, some fifty miles south of Atlanta) was described



Professor Alec Smart and his portable melodeon.

by one of his contemporaries as follows:

The professor stands about five feet, six inches, in his somewhat high heeled boots. He wears a jim swinger coat which touches his knees and is turning green around the edges....His gray hair has needed cutting for six months. His nose is like the beak of an eagle and his voice is squeaky and high pitched. And he is equally ready to play a tune on the antique melodeon he carries everywhere, do a Swiss yodel or try to lick the daylights out of a mountaineer fiddler twice his size.¹⁹

Smart drank sarsaparilla, chewed tobacco, and when not in Atlanta overseeing the fiddlers' contests, taught singing schools, organized county branches of the Georgia Old-Time Fiddlers' Association, and gave lessons in elocution.²⁰

On Thursday, October 7, 1926, the day the WSB fiddlers' contest was broadcast, the following article appeared in *The Atlanta Journal*:

OLD-TIME FIDDLER CONTEST WSB
FEATURE AT 8 P.M.

Many Entrants to Contest From Crystal
Studio At Southeastern Fair For The
Sears-Roebuck Prizes

An old-time fiddlers' contest for the championship of the Southeastern fair, the winners to be decided by the vote of radio listeners, is the novelty offering to be presented over WSB Thursday night from 8 to 9 o'clock.

The program will be broadcast from the crystal studios of the Sears-Roebuck Agricultural Foundation, from the Southeastern fair, with the winners to be awarded attractive cash prizes by the foundation.

This is the first fiddlers' contest in the South to be broadcast over radio, with radio listeners deciding the best "bow-wielders" by their postcard, telegram and letter votes. All votes must be received by the Sears-Roebuck Agricultural Foundation, Atlanta, by next Monday, when they will be counted and the winners of the fiddling melee announced.

Professor Aleck [sic. Smart's first name was variously listed as Alec, Aleck, and Alex in the newspapers of his day] Smart, of Meriwether county, president of the Georgia Old-Time Fiddlers' Association, will act as master of ceremonies at the contest. Each participant and his accompanist will play two numbers. A total of \$100 in cash prizes will be awarded by the foundation.

Among those who will endeavor to add to their heroic laurels in the contest are Mrs. J. P. Wheeler,

Atlanta; A. S. Wingo, Inman, S.C.; William Jackson, Huntsville, Ala.; J. V. Presley, Oakwood, Ga.; Jam [sic. Should be Jim] Lawson and his son, Joe, of Atlanta; Hoyt Newton, Atlanta; Riley Jackson, Lakeland, Ga.; J. C. Price, Clanton, Ala.; S. G. Lynch, Monticello, Ga.; W. M. Lingerfelt, Pelham, Ga.; J. M. Martin, Marietta, Ga.; "Babe" Johnson, Opp, Ala.; W. S. [sic] Keith, Gainesville, Ga.; W. A. Brown, Atlanta, and W. P. Hudgins, of Braselton, Ga.

A special feature of the contest program will be the appearance of the "Fiddlin' Wampus Cats;" Earl Johnson and Arthur Tanner, who were champions at the recent old-time fiddlers' convention at the Atlanta Auditorium. These men will not compete in the radio contest as they have been engaged by the Sears-Roebuck Agricultural Foundation to play each morning throughout the fair from the studio in the exhibit building for the entertainment of visitors.



Mrs. J. P. Wheeler, 1980

Those familiar with the history of the Georgia Old-Time Fiddlers' conventions and other aspects of early country music in Atlanta will recognize a number of familiar names in the preceding article. Mrs. J. P. Wheeler would later become a Georgia state fiddling champion, winning the title both in 1931 and 1934.²¹ In 1925, she had been heard on WSB as a fiddler with the Dixie String Band which also had as members J. F. Mitchell, fiddler, and C. S. Brook and J. N. Dilleshaw, guitarists. Jim Lawson, also known as "Red Neck" Jim Lawson, at one time "appear[ed] to weigh 300 pounds and [was] known to swing a wicked bow."²² He was a regular performer at the early Atlanta fiddlers' conventions. Earl Johnson was a close associate of Fiddlin' John Carson; and Arthur Tanner, younger brother to Gid Tanner of Skillet Licker fame, won first prize for his banjo picking at the 1928 Georgia Old-

Time Fiddlers' convention.²³ Others listed as radio contest competitors who, at one time or another, were also mentioned as performers at the Georgia Old-Time Fiddlers' conventions are J. V. Presley, Hoyt Newton, Riley Jackson, S. G. Lynch, W. G. Keith, and W. A. Brown.

Exactly one week after the fiddlers' contest was broadcast, the results were announced in *The Atlanta Journal* (October 14, 1926) in the following article:

ALABAMAIAN ANNOUNCED AS WINNER
IN FIDDLERS' BROADCAST

J. C. Price, of Clanton, Ala., has been adjudged the champion old-time fiddler of the Southeastern fair, according to the verdict of WSB listeners, who were called upon to pass upon the merits of the twenty-two contestants and vote for their favorite.

The old-time fiddler contest was staged by the Sears-Roebuck Agricultural Foundation, and broadcast from the crystal studio in the automobile building. Four cash prizes were offered by the foundation, the first prize of \$50 going to Mr. Price the winner.



J. C. Price (center) with two unidentified musicians.

Others sharing in the cash awards in accordance with the number of votes received, were J. F. Mitchell, Atlanta, second prize, \$25; S. G. Lynch, Monticello, third prize, \$15; and Mrs. J. P. Wheeler, Atlanta, the only woman in the contest, fourth prize, \$10.

Twenty-two contestants, all total, participated in the broadcast, every fiddler receiving some votes. The votes came from listeners in twenty states according to announcement by George C. Biggar [sic. Should be Biggar], local secretary of the Sears-Roebuck Agricultural Foundation, who announced the awards and handled the broadcast.

At least two of the principals involved in WSB's fiddlers' contest are still living. George Biggar, who is best known for his association with the WLS (Chicago) National Barn Dance and the WLW (Cincinnati) Boone County Jamboree, now lives in retirement in California.²⁴ The only female contestant, Mrs. J. P. Wheeler, now living in Atlanta, performed professionally until the mid-1930s, appearing on the stage and radio station WSB with the Tennessee Firecrackers, an act that also included fiddler Curly Fox. In 1935 she toured the Midwest with a group of female entertainers called the Oklahoma Cowgirls. From 1942 until 1974 Mrs. Wheeler, who had become Mrs. Mathis following the death of her first husband, spent most of her time in Texas where her only musical activity consisted of playing for square dances accompanied by her second husband whom she taught to play the guitar. Neither Mr. Biggar nor Mrs. Mathis, who was born Anita Sorrells in 1905, recall any of the details of the 1926 radio contest.²⁵

The winner of the contest, Mr. J. C. Price, died in 1955 at the age of 58. A locally popular musician, Price for several years was a member of an orchestra that played regularly at a theater in Thorsby, Alabama. He also played on radio station WKLF in Clanton, Alabama, and for church affairs, ice cream suppers, and dances in the area surrounding Thorsby and Clanton.

--Chamblee, Georgia

ACKNOWLEDGMENTS

I wish to express my thanks to Mr. George C. Biggar, Mrs. Anita Mathis (Mrs. J. P. Wheeler), and Mrs. Rosie Lee Riggins (daughter of J. C. Price) for responding to my queries regarding the WSB fiddlers' convention and its contestants.

NOTES

1. Hulan, Richard, "The First Annual Country Fiddlers' Contest," *Newsletter of the Tennessee Valley Old-Time Fiddlers' Association*, 8 (March 15, 1969), pp. 15-18.
2. Wolfe, Charles, "The Atlanta Fiddling Contests: 1913-1916," *The Devil's Box*, 14 (June 1, 1980), pp. 12-29.
3. Rogers, Ernest, *Peachtree Parade* (Atlanta: Tupper and Love, Inc., 1956), p. 76.
4. *The Atlanta Journal*, May 16, 1924, p. 12.
5. *The Atlanta Journal*, February 14, 1926, p. 8B.
6. See Charles K. Wolfe, *Tennessee Strings* (Knoxville: University of Tennessee Press, 1977), pp. 19, 56, 57, 58-59, 61, 63; and Vic Whitman, "Fiddler for Henry Ford," *Old Time Music Gazette*, 1 (August, 1975), pp. 8-10.
7. *The Atlanta Journal*, January 17, 1926, p. 10C.
8. Wolfe, Charles K., *Tennessee Strings*, p. 58.
9. "Materials Toward a Study of Early Country Music on Radio: I. Nashville," *JEMF Newsletter*, No. 11 (September 1968), pp. 109-113.
10. *The Atlanta Journal*, March 7, 1926, p. 9F.
11. Emmet, Boris and John E. Jeuck, *Catalogues and Counters: A History of Sears, Roebuck, and Company* (Chicago: The University of Chicago Press, 1950), p. 623.
12. *Georgia: A Guide to Its Towns and Countryside* (Athens: University of Georgia Press, 1940), pp. 166, 183.
13. Wells, Paul F., "Mellie Dunham: 'Maine's Champion Fiddler,'" *JEMFQ*, No. 43 (Autumn 1976), pp. 112-118.
14. *Ibid.*
15. *Variety*, January 27, 1926, p. 48.
16. *The New York Times*, March 7, 1926, Section 9, p. 21.
17. Randle, William McKinley, *History of Radio Broadcasting and Its Social and Economic Effect on the Entertainment Industry 1920-1930*, Volume I. Doctoral dissertation, Western Reserve University, September 1966.
18. Wolfe, Charles, *The Devil's Box*, *op cit.*
19. *The Atlanta Georgian*, September 19, 1935. See also *The Atlanta Journal*, January 31, 1915, p. 8H.
20. See: *The Atlanta Journal*, January 26, 1916, p. 9; January 27, 1916, p. 8; September 28, 1928, p. 15; *The Atlanta Constitution*, January 26, 1916, p. 1; April 6, 1917, p. 12.
21. *The Atlanta Journal Magazine*, September 9, 1934, p. 9.
22. *The Atlanta Georgian*, November 15, 1920, p. 16.
23. See: Gene Wiggins, "John Carson: Early Road, Radio and Records," *Journal of Country Music*, 8 (May 1979), pp. 20-38; and Wiggins, "Gordon Tanner: Fiddler and Fiddle Maker," *The Devil's Box*, 12 (June 1, 1978), pp. 18-25; Norman Cohen, "The Skillet Lickers: A Study of a Hillbilly String Band and Its Repertoire," *Journal of American Folklore*, 78 (July-Sept., 1965), pp. 229-244.
24. See George C. Biggar, "The WLS National Barn Dance Story: The Early Years," *JEMFQ*, No. 23 (Autumn 1971), pp. 105-112; and "The Case for Hillbillies," *The Billboard*, April 13, 1940, pp. 12, 64.
25. Daniel, Wayne W., "Women's Lib and the Georgia Old-Time Fiddlers' Conventions--The Story of Mrs. J. P. Wheeler, Georgia's Reigning Woman Fiddle Champion," submitted to *The Devil's Box*.

RECORD REVIEWS

ROUND THE HEART OF OLD GALAX: The Traditional Music of Grayson & Carroll Counties, Virginia. Vols. 1, 2, and 3 (County 533/4/5). Old-time songs and instrumentals recorded commercially or in the field between 1923 and 1941 by residents of the Galax, Virginia, area. Produced, and back jacket liner notes, by Wayne Martin.

Vol. 1, *Featuring Ernest Stoneman.* Selections: *The Old Hickory Cane, Two Little Orphans, No More Goodbyes, John Hardy, Barney McCoy, There's a Light Lit Up in Galilee, Lonesome Road Blues, Flop Eared Mule, Tell Mother I Will Meet Her, Buffalo Gals, I Am Resolved, Sweet Bunch of Violets, New River Train.*

Vol. 2, *Featuring the Ward Family.* Selections: *Sugar Hill, Lost Indian, My Only Sweetheart, Jackie Munroe, A Married Man's Blues, Ain't That Trouble in Mind, Way Down in North Carolina, Die in the Field of Battle, Skip to My Lou, The Raging Sea, Jimmy Sutton, Sweet William, Watch and Pray.*

Vol. 3: *The Sweet Brothers and E. V. Stoneman--I've Got a Bulldog, I'm Going to Marry that Pretty Little Girl, Say Darling Say; J. P. Nestor and Norman Edmonds--Train on the Island, Black Eyed Susie; Wade Ward--Fox Chase, Chilly Winds; Pipers Gap Ramblers--Yankee Doodle, I Ain't Nobody's Darling; Emmett Lundy--Ducks on the Millpond, Piney Woods Girl, Waves on the Ocean, Mississippi Sawyer; John Rector--Old Dad.*

The Galax area has fascinated collectors of old timey and folk music for many years. Rural until the turn of the century, Fries and Galax were established in the very early 1900s, both based on the just-starting lumber milling and wood products industries. Railroads had come into the Fries-Galax area in the preceding decade, probably exposing the residents to the music of the Afro-Americans and to their instruments. Nevertheless, much of what is preserved on these three discs, and on other recordings by these artists and others who recorded commercially in the 1920s (e.g., Henry Whitter, Kelly Harrell) from Grayson/Carroll Counties, shows very little minstrel, blues, jazz, or ragtime influence. Although Wayne Martin, in his brief general notes repeated on the jackets of the three albums, wisely cautions against generalizing about a "Galax sound," it does seem generally true that the lead fiddling (double fiddle does not seem to be common) is, as Martin notes, "characterized by intricate bowing and complex melody lines," using "double stops as points of emphasis rather than as continuous drones." The banjo playing is usually but not invariably in the claw-hammer, rather than finger-picking style; guitar is used as a rhythmic backup with simple chordal strumming and short bass runs. Everything from old British ballads to turn-of-the-century Tin Pan Alley sentimental ballads survived on records. The recorded evidence also suggests that many dance tunes which subsequently became widespread may have originated in this area of Southern Virginia--including "Old Joe Clark," "Cripple Creek," and "New River Train." Of course, we must be wary of treating the small sampling of music that has survived on 78s as representative: how much, for example, is our image of Galax music shaped by the extensive and influential recordings of the likes of Ernest Stoneman?

Ernest V. "Pop" Stoneman's name should be familiar to any fan of country music--either in the 1920s and 1930s or in the 1960s and 1970s. As has been noted, he may well be the only traditional southern folk musician who was heard on cylinder, acoustic disc, LP, radio, and television. Considering how many recordings he made on 78s--close to 200 different songs, ballads, and instrumental pieces--not much of his repertoire has been reissued. In the late 1960s, Historical Records put out two albums, one (BC 2433, renumbered to HLP 8001) devoted to Gennett sessions with the Sweet Brothers and with Fields Ward--most of the latter material never released on 78s--and the other (HLP 8004) taken from Edison sessions. A few years ago, Rounder Records issued an all-Stoneman LP (Rounder 1008) that sampled a broader range of his repertoire. Aside from these, a scant dozen or so other sides have been reissued. Not very impressive, especially when compared with his contemporaries, Uncle Dave Macon and Charlie Poole, whose early recordings have been reissued almost to exhaustion. Part of the reason is that Stoneman, though an astonishing storehouse of traditional songs and tunes and a sturdy singer with a good singing range for the old recording machinery, did not have great

variety of style. The variety in a reissue such as County 533 comes partly from what inheres in the different aggregations of musicians that he put together and brought into the recording studios. Nevertheless, because of his breadth of repertoire and influence, this is a welcome album, and could be followed by still more.

"The Old Hickory Cane" is the only Stoneman solo on the album. Most of the other selections have banjo and fiddle accompaniment as well as Pop's own guitar back-up: the Sweet Brothers on "John Hardy" and "New River Train," (the only two cuts on this album previously issued on LP); Kahle Brewer and Bolen Frost on the dance breakdowns "Lonesome Road Blues," "Flop Eared Mule," and "Buffalo Gals;" Brewer and Irma Frost (on organ) on the religious numbers, "No More Goodbyes" and "I Am Resolved;" Hattie Stoneman and Eck Dunford on "Barney McCoy," "There's a Light Lit Up in Galilee," and "Too Late," and various other combinations on the remainder. The material divides readily into three categories: the three dance breakdowns; three religious pieces; and the balance, secular ballads. Two of the latter pieces have been identified as the product of professional Tin Pan Alley songwriters: "The Old Hickory Cane" (H. T. Merrill, 1868); "Barney McCoy" (L. Miller-J.D. Murphy, 1881); and I suspect similar origins for "Tell Mother I Will Meet Her," "Two Little Orphans," "Too Late," and "Sweet Bunch of Violets." With one or two exceptions, all the pieces originated in the last half of the nineteenth century. Some of the best musical highlights are provided by Kahle Brewer's fiddling--especially on "Buffalo Gals," where it is set off splendidly by Bolen Frost's excellent banjo playing.

The Ward Family of Galax is, musically, as well known in the area as the Stoneman clan. The group's career on commercial 78s, though, was not nearly so felicitous. Wade Ward recorded a pair of banjo pieces in 1926 for OKeh, one of which, "Married Man's Blues," is issued here for the first time. Crockett, Fields, and Sampson Ward recorded a half-dozen stringband tunes the following year as Crockett Ward and His Boys, two cuts of which, "Sugar Hill" and "Ain't That Trouble in Mind," are reissued here. And in 1929 Fields and Sampson joined Stoneman and Eck Dunford as Fields Ward and the Grayson County Railsplitters, in a recording session for the Gennett label, but none of the recordings was issued until the appearance of the Historical LP cited above. "My Only Sweetheart," "Way Down in North Carolina," and "Watch and Pray" (the latter two previously issued on HLP 8001) are from that session. The Wards also recorded for the Library of Congress several times between 1937 and 1941. In fact, the Ballard Branch Bogtrotters, with Crockett, Wade, and Fields Ward, and Eck Dunford and Doc Davis, were one of the very few stringbands to be recorded by the Archive of Folk Music. (Fourteen selections from the Bogtrotters's LC sessions have been issued on Biograph RC-6003). "Jimmy Sutton" is from a 1937 recording supervised by John A. Lomax at the Galax Fiddlers's Convention. "Sweet William" (Child No. 7), a solo by Fields Ward, "The Raging Sea" (Child No. 289), and "Jackie Munroe" (Laws N 7), duets by Crockett and Perline Ward, are from 1937 (the first two) and 1940 field recordings for the Library of Congress's Archive of Folk Music. Wade Ward was recorded more extensively than the other Wards; in addition to his participation in the Bogtrotters's recordings he was recorded several times from the Archive of Folk Song between 1937 and 1970. In addition, he has been featured on three LPs (Biograph RC-6002A, *Fields and Wade Ward*; Folkways FA 2363, *The Music of Roscoe Holcomb and Wade Ward*; Folkways FA 2380, *Uncle Wade*) and given lesser billing on several others. He justly deserved his reputation as one of the great clawhammer banjo pickers captured on disc. His solo banjo pieces, "Lost Indian" and "Die in the Field of Battle," from undated LC recordings, exemplify his skills. Among the most unusual and striking pieces on this Ward Family sampler are the two unaccompanied ballads, "Jackie Munroe" and "Sweet William."

Volume 3 (County 535) is divided among several performers. Three more cuts from the 1928 Gennett sessions of Ernest Stoneman and the Sweet Brothers (all previously issued on HLP 8001) are heard. The only two issued banjo-fiddle duets by Hillsville musicians J. P. Nestor and Norman Edmonds, made in 1927 for Victor and both previously reissued, are reissued here. Similarly, the two selections by the Pipers Gap Ramblers, a Coal Creek band featuring Ike and Haston Lower and Josh and Walter Hanks, are the only recordings of theirs issued from their sole recording session in 1927 for OKeh. Emmett Lundy from Delhart was reputed to be one of the finest fiddlers of the Galax area. He made only two commercial recordings--both made in 1925 for OKeh when he accompanied Ernest Stoneman to New York for a recording session. One of these, "Piney Woods Girl," is reissued here for the first time. Lundy was recorded again in 1941 for the Library of Congress Archive of Folksong; from that session are the other three pieces by him on this LP. (A more extensive sampling of Lundy's 1941 recordings was issued a few years ago on String STR 802.) The remaining numbers on this album are also Library of Congress recordings. Perhaps the most exciting piece on the whole album is the fiddle solo, "Old Dad" (a version of "Stoney Point") by Galax musician John Rector, recorded in 1937. The final two selections are both banjo solos by Wade Ward from undated LC sessions. Both of them were pieces that he played frequently and are more fine examples of his skills.

These albums comprise an excellent set, and Wayne Martin, a young student of old-time music who has his own band in the Chapel Hill, N.C., area, put a great deal of effort into their production. I might have suggested including examples by Henry Whitter's Breakdowners and Kelly Harrell's Vir-

ginia Stringband to broaden the historical value of the collection, but that would not have strengthened it musically. The three albums are highly recommended, on both historical and aesthetic grounds.

--N.C.



IRISH TRADITIONAL INSTRUMENTAL MUSIC FROM THE EAST COAST OF AMERICA, Vol. 1 (Rounder 6005; 1977) Produced and annotated by Mick Moloney. Descriptive notes, 11pp., photos. Selections: Sean McGlynn Mike Flynn, Jack Coen--*The Congress Reel/The Green Doves of Erin*; Brian Conway--*Pigeon on the Gate/Boys of the Lough*; Jack Coen--*The Banks of Newfoundland/The Woodford Jig*; James Keane--*Within a Mile of Dublin/The Spike Island Lassies*; Mike Rafferty--*Barrel Rafferty's Reel*; Tim Britton--*The Stranger Hornpipe/The Golden Slipper*; John Vesey, Eddie Cahill--*The Boys of Ballisodare/The Duke of Leinster*; Gene Kelly--*Money Musk/Keel Row*; Tony de Marco--*The Maid in the Cherry Tree/The Wexford Lassies*; Mike Flynn--*Sligo Reel*; Brian Conway, Tony de Marco--*The Widow's Daughter/The Flogging Reel*; Sean McGlynn--*The Ballinakill Hornpipe/The Bridge Hornpipe*; Maureen Fitzpatrick--*The Oak Tree, An Phis Fhliuch (O'Farrell's Welcome to Limerick)*; John Fitzpatrick--*Paddy Kelly's Reel*; Eugene O'Donnell--*Lad O'Beirne's/Spellan the Fiddler/The Golden Eagle*; Charlie Coen--*Buckley's Reel/The Copper Plate*; Brendan Mulvihill, Billy McCumiskey--*The Coal Miner's/Farewell to Killroe*; Paddy Cronin--*The Congress Reel*; Martin Mulvihill--*The Clar Hornpipe*; Gene Kelly, Gus Collins--*The Concert Reel/Miss McLeod's*; Mike Preston, Jack Coen, Charlie Coen--*The Rookery/Saddle the Pony*.

IRISH TRADITIONAL MUSIC FROM CHICAGO, Vol. 2 (Rounder 6006; 1978). Produced and annotated by Miles Krassen and Larry McCullough. Descriptive notes, 15pp., photos. Selections: Joe Shannon, John McGreevy--*New Steampacket/Bucks of Oranmore/Milliner's Daughter, Scatter the Mud/Fasten the Leggin*; Joe Shannon--*Merry Harriers, O'Keefe's Plough/Merry Blacksmith, Battering Ram*; John McGreevy--*Jim Kennedy's Favorite, Around the World for Sport*; James Keane, Sr.--*An Caisideach Bán (Fair Cassidy)*; Frank Thornton--*Tom Ash's/Irish Freedom March*; Terry Teahan--*Barrel Organ, Man from Glauntane, Katie Scollard's/Regan's*; Terry Teahan, Maida Sugrue--*The Queen's*; Maida Sugrue--*Táimse in Chodladh (I Am Asleep)*; Jim Thornton--*Green Fields of Kerry/Paddy O'Brien's #2*; James Keane, Jr.--*John Bowe's*; James Keane, Jr., Liz Carroll--*McGlinchey's/New Ivy Leaf, Catherine McEvoy's/Arklow Mountains*; Liz Carroll--*Green Mountain/Eddie Kelly's/Love at the Endings*.

IRISH MUSIC FROM CLEVELAND WITH TOM BYRNE & TOM MCCAFFREY (Folkways FS 3517; 1977). Produced and annotated by Richard Carlin. Descriptive notes, 4pp. Selections: *Donegal/The Silver Spear, Jack Coleman's, The Frost Is All Over, The Galway Rambler, Riley the Moonshiner, New Rigged Ship/Off She Goes, A Fig for a Kiss, Swallow's Tail, Haste to the Wedding, My Father Told Me, The Foxhunter, Rags and Tatters, Boys of Bluehill/The Plains of Boyle, The Farewell, Leg of a Duck, Phil the Fluter's Ball/Chicken Reel, Bird in a Tree/Cooley's*.

IRISH MUSIC FROM CLEVELAND, Vol. 2: *The Community Tradition* (Folkways FS 3521; 1979). Produced and annotated by Richard Carlin. Descriptive notes, 3pp. Selections: Tom Byrne, Frank Barrett, Tom McCaffrey, Tom Scott, Pat O'Malley, Johnny Coyne perform in various combinations. *Glen Allen/Music in the Glen, Comb Your Hair and Curl It, The White Cockade/The High Caul Cap, The Flowers of Edinburgh, Barney Bralligan, Tobin's Fancy/The Irish Washerwoman, The Shaskeen, Cronin's, The Wise Maid, Whiskey Island, Father Kelly's, London Bridge/Mary Ellen's Fancy, The Mountain Road, Christmas Eve, The Flowers of Ballymote, Willie Coleman's, George Wilson's Favorite, Paddy's Return/Murray's Jig*.

IRISH MUSIC FROM CLEVELAND, Vol. 3: *The Continuing Tradition* (Folkways FS 3523; 1980). Produced and annotated by Richard Carlin. Descriptive notes, 4pp. Selections: Tom Byrne, Tom McCaffrey, Jimmy Noonan, Mike Brennan, Frances Quinn perform in various combinations. *The Foxhunter's Reel, The Greenfields of Rosssbae, Buckley's Fancy, The Pullet, The Tune that Came Out, Lord Mayo, The Morningstar, The Lark in the Morning, The Shannon Breeze, The Crosses of Annagh, The Cook in the Kitchen, O'Callahan's, Maggie in the Woods, Saddle the Pony, Tidy Gurline/Castle Glantine*.

OFF TO CALIFORNIA: TRADITIONAL IRISH MUSIC IN SAN FRANCISCO (Advent 3601; 1977). Produced by Frank Scott and Lori Cole; annotated by Lori Cole. Descriptive notes, 8pp. Selections: Miliosa Lundy--*The Gooseberry Bush, George White's Favorite/The Maids of Mount Kisco, Sliabh Geal an Brea/Trip to Durrow, Queen of the Rushes/Tripping Up the Stairs*; Joe Murtagh, Maureen Murtagh--*The Flowing Tide/Sliabh na Mban, O'Brien's/Galway Ramble*; Sean O'Sullivan--*The Salamanca/The Merry Sisters, Daly's/McCarthy's, Monaghan's/Hinchey's*; Joe Murtagh--*Erin's Lovely Lee, Rosin Dubh/Tommy Whelan's/Dublin Reel, The Morning Dew/Reavy's*; Larry Fitzpatrick--*Master McDermott's/Mountain Road, The Sweeps, Two Flings*; Joe Murtagh, Sean O'Sullivan--*Off to California*; Maureen Murtagh--*Finbarr Dwyer's/The Meadow*.

These six LPs are regional field collections of Irish-American music and, to my knowledge, are the first such to exist. Issued from 1977 to 1980, they offer samplings of the music of the Irish

communities of Boston, New York, Philadelphia, and Washington, D.C. (Rounder 6005); Chicago (Rounder 6006); Cleveland (Folkways FS 3517, FS 3521, & FS 3523); and San Francisco (Advent 3601). Instrumental music predominates, with fiddle, flute, and accordion most in evidence, but with concertina, tin whistle, uilleann pipes, harmonica, and tenor banjo featured as well. Vocal tracks are also included on the three Folkways discs, the Advent collection, and, despite its title, on Rounder 6006. The performers are both Irish- and American-born. Annotation for the LPs is provided in accompanying booklets of varying lengths and formats.

The two Rounder discs emerge as the superior productions of the group on all counts--packaging, recording (with some qualifications to be mentioned), annotation, and music. The recordings included on the two LPs were made possible by a grant from the National Endowment for the Arts, as part of a project intended "to provide archival documentation (in the Archive of Traditional Music, Bloomington Indiana) of the living tradition of Irish instrumental dance music in America" (from notes to Rounder 6005, p. 4). Recording dates are not given for ...*From the East Coast of America*, but, presumably, they coincide with the 1975-76 dates given for ...*From Chicago*.

The East Coast LP was produced by Mick Moloney, a native of Limerick City, who, at the time the LP was in production, was a folklore student at the University of Pennsylvania. He is an accomplished musician himself, and plays accompaniments on several tracks--always, he is careful to point out, when no other accompanist was present and at the request of the individual soloists. Moloney's notes consist of a brief introductory essay of historical background, and short biographies of each performer. The introductory piece is concise, well informed and generally well written, and, though short, puts the music on the LP in clear perspective. Moloney's comments on the early history of recorded Irish-American music should be of particular interest to JEMFQ readers.

The performers range in age from under twenty to over seventy. A few young non-Irish musicians are included as well, but they have absorbed the performance styles so faithfully that their tracks blend perfectly with those of the veteran players. This disc features more performers than any other of the six. This is due in part, no doubt, to the fact that this is the only disc to include musicians from more than one city. But also, the cities of the Eastern Seaboard, particularly New York, seem to be where the most active Irish-American musical communities presently are and, thus, there is probably a larger pool of musicians in each of these cities from which to draw.

Some technical problems occur on the disc. The piano accompaniment is all but lost in the mix on Side 1, Band 1; and Band 9 on the same side has been mastered at a considerably higher level than the rest of the LP.

Contemporary Chicago's Irish musical community is spotlighted on Rounder 6006. The disc was produced by Miles Krassen and Larry McCullough. The accompanying booklet differs somewhat from that of the companion East Coast LP in that a separate section of tune notes is included. Again, an excellent historical essay is included, placing today's musical activity in perspective with that of the late nineteenth and early twentieth centuries when pioneer collector Francis O'Neill was documenting Irish music in Chicago.

The highlight of this LP is the music of uilleann piper Joe Shannon, featured on the first five bands of the disc, both solo and in duets with fiddler John McGreevy. His technique is stunning--highly ornamented, swift, and powerful--and Shannon is blessed with a strong interpretational talent, transforming every tune into a showpiece. The uilleann pipes were the dominant instrument in Irish music during Francis O'Neill's time but, even then, were beginning to lessen in popularity in comparison with simpler, more portable instruments such as the fiddle and accordion. Shannon's playing provides a link to that of the great Chicago pipers of the early twentieth century, such as recording artists Patrick Touhey and Tom Ennis.

Also noteworthy are the two examples of Gaelic *sean-nós* singing, by James Keane, Sr., and Maida Sugrue, which are included on the album. This highly-ornamented, unaccompanied vocal style stands in sharp contrast to the boisterous, extroverted instrumental music of the rest of the LP. Translations of the Gaelic texts are included in the booklet.

Many of the selections on this disc have been edited so closely that the beginning and ending of the music are clipped--an annoying intrusion on otherwise highly enjoyable listening.

Leitrim fiddler Tom McCaffrey and Sligo flutist Tom Byrne are the central figures on the three Folkways LPs of Irish music from Cleveland. The three discs were produced and annotated by Richard Carlin. The first volume is devoted exclusively to the music of Byrne and McCaffrey. The two men, who appear to be upwards of sixty years old, have been playing together since they first met in Cleveland in the mid-1950s. They are joined on volume 2, *The Community Tradition*, by several of their contemporaries, and on volume 3, *The Continuing Tradition*, by three younger Irish players. Much of the music on the three albums has a "rough and ready" quality about it, but it is all played with great spirit. The album notes for this series leave much to be desired, being not particularly well written ("Reels have come to be by far the most popular with traditional musicians, as well as

other forms, such as polkas, schottisches, marches and more recently slides."--from notes to FS 3517, p. 1), quite superficial, and not carefully proofread.

OFF TO CALIFORNIA, produced by Frank Scott and Lori Cole and annotated by Lori Cole, features the playing of Irish traditional musicians living in San Francisco. As described in the album notes, musical activity in San Francisco's Irish community has only recently begun to flower, largely due to the influence and enthusiasm of accordion player Joe Cooley who lived there from 1965 to 1972. One wonders, however, if the city's Irish musical life might not have a deeper history and if the present activity might not be a renaissance. During the 1870s, approximately 30 percent of California's population was made up of people of Irish descent (James D. Hart, *A Companion to California*, New York: Oxford University Press, 1978, p. 205)--surely there were some fiddlers, pipers, or flute players among them. This is an intriguing possibility which should have been, but is not, touched upon in the notes. In any event, most of the players on the LP are fairly recent arrivals to San Francisco, with fiddler Sean O'Sullivan, who moved to the city in 1957, claiming the longest residence there.

The music is all well-played, but there are no particular standouts among the performers. The brief notes consist primarily of performer biographies and give little tune annotation or, as mentioned, historical background.

The most obvious question which arises when considering the music presented on these six LPs is whether or not there are real differences between the music of the Irish communities of the various cities. Is there, for example, a Cleveland Irish style distinct from that of San Francisco, Chicago, or Philadelphia? Based on the half-dozen or so times that I have listened to each of these LPs for the purpose of reviewing them, I am hard-pressed to pinpoint characteristics of any community which seem exclusive to it, although a few impressions do emerge. For instance, much of the music on the Chicago LP seems more "old-time" and less touched by the work of contemporary recording artists than that of the other discs. Also, such a fine piper as Joe Shannon might have been able to develop only in Chicago, with its strong tradition of piping in earlier days. And, in general, the quality and variety of musicians seems more pronounced in the various cities documented on the two Rounder discs, probably reflecting stronger, more active musical communities in those cities. But, since musicians are free to, and do, in fact, relocate--Joe Cooley and Kevin Keegan, cited as influential figures in the San Francisco community, also spent time in Chicago, for example--and since commercial recordings of Irish music are widely available, it is not surprising that city-by-city distinctions are difficult to draw.

Criticisms of presentation aside, the six discs provide valuable documentation of a considerable amount of worthwhile music. They constitute an important addition to the growing body of recorded American ethnic music.

--Paul F. Wells
Los Angeles, California



JOHN KIMMEL: Virtuoso of the Irish Accordion (Folkways RF 112). Reissue of fourteen instrumental pieces originally commercially recorded between 1907 and 1928. Titles: *Minor March*, *Medley of Straight Jigs*, *Fitzmaurice Polka*, *Medley of German Waltzes*, *American Cakewalk*, *Medley of Irish Jigs*, "Oh Gee"--*Medley of Irish Reels*, *Indian Intermezzo*, *New Tipperary March*, *The Black Bird*, *Geese in the Bog Medley*, *Medley of Popular Reels*, *The Homeward March*, *International Echoes*. Selected, produced, and annotated (bilingual 6-page insert brochure) by Gabriel Labbe and Richard Carlin.

IRISH-AMERICAN DANCE MUSIC & SONGS (Folklyric 9010). Reissue of fourteen selections commercially recorded by various Irish-American artists in the late 1920s and early '30s. Selections: Frank Quinn--*Jersey Lightning*, *Twelve Stone Two*, *Westport Chorus*, *The Tan-Yard Side*, *The Cherry Blossom Jig*; Sullivan's Shamrock Band--*Into the Room I Want You*; Flanagan Brothers--*The Lietrim Thrust*, *On the Road to the Fair*; McKenna and Morrison--*Gardner's Favorite*; Pat White--*It's the Same Old Shilleegan*; Patrick Killoran Orchestra--*Ballina Lass & Sligo Maid*; John Griffin--*Myself and Martin Tracy*, *The Real Old Mountain Dew*. Edited by Chris Strachwitz; back jacket notes by Bill Healy.

These albums were issued in 1979-80, reflecting a burgeoning interest in Irish folk music among young American listeners, with the most recent possibly coming out just as that interest was reaching a peak and starting to decline. The inclusion of the Kimmel album under the rubric of Irish-American Music is slightly misleading, because although German-American, Kimmel was one of the greatest exponents of Irish style accordion playing to record, he was equally adept at American pop tunes, German marches and waltzes, and other idioms. This sampling of his many recordings--close to 150 between ca. 1903 and 1929--is evenly divided between Irish and non-Irish tunes. Kimmel was born in Brooklyn in 1866, the son of German immigrants. Judging from the brochure notes, little is known of

his early life or career, except that he ran a bar in Brooklyn in the early 1900s where he performed on several instruments, especially accordion. He died in 1942. His recordings--and the recollections of those who heard and remember him--attest to his great skills on the diatonic button accordion (now sometimes called a melodeon). In the notes to this album he is considered one of the greatest performers on this instrument who ever recorded. These are mostly lively and fast tunes, played with perfect timing and stunning ornamentation, and sensitively accompanied on piano by Kimmel's long-time musical associate, Joe Linder. Comparison is inevitably invited with an earlier LP reissue of Kimmel's music (Leader LED 2060). I find neither one distinctly better than the other: both include a nice variety of tunes, well-mastered (from very clean sources, considering the age of some of them), and with no duplications. The Leader LP includes a nearly complete Kimmel discography (with the dates of which the dates assigned on this LP are occasionally at variance.)

Irish-American Dance Music & Songs is a broad sampling of material issued, mostly in the late 1920s, when recorded ethnic music in this country was at its peak in terms of presenting a variety of less-commercial styles closer to the folk roots of the music. This is not to deny that many of the selections on this disc are indeed representative of the more popular Irish stage tradition. Ten of the selections are taken from Columbia's 33000-F Irish series, issued between 1926 and 1928; the others extend into the 1930s. Best represented is Frank Quinn, a policeman by daytime occupation, who made over fifty 78s for Columbia's Irish series, singing, reciting, and playing violin or accordion. "The Tanyard Side" is a fine solo rendition, Quinn accompanying himself on fiddle, of a nineteenth-century Irish broadside ballad that has been recovered several times in the New World (see Laws, *British Broadside Ballads Traditional in America*, M 28). "Cherry Blossom Jig" is a good example of his virtuosity on the accordion. The two duets by the Flanagan Brothers of New York, one accordion-banjo, the other jewsharp-guitar, are both fine instrumentals. More of their music can be heard on an English reissue, Topic 12T365: *The Flanagan Brothers*.

--Norm Cohen

◆ ◆ ◆ ◆ ◆

KLEZMER MUSIC: 1910-1942 (Folkways FSS 34021). A reissue of fourteen selections of commercially recorded American and European Jewish instrumental dance music. Selections: Abe Schwartz's Orch.--*Rusishe sher, Lebedik un freylekh*; Abe Schwartz and Daughter--*Rumanian doina, Oriental hora*; Tarras Instrumental Trio--*Der glater bulgar*; Yenkovitz and Goldberg--*Shulem's bulgarish*; Kandel's Orch.--*Freylekhs fun der khupe*; Elenkrig's Orch.--*Der rebe is gegangen*; Naftule Brandwine--*Firn di mekhutonim aheym*; Brandwine's Orch.--*Vi bist du geveyzn far prohibishn?*; S. Kosch--*Doina*; Hochman's Jewish Orch.--*Rusishe sher*; Di Boyberiker Kapelye--*Di boyberiker khasene* (Pts 1/2). Compiled and annotated by Henry Sapoznik, with additional notes by Andrew Statman and Walter Zev Feldman. With sixteen-page illustrated brochure including discographical data, notes on the musicians and tunes, and general background information on the tradition of Jewish klezmer music.

A few years ago, as a result of the conference held at the Library of Congress's American Folklife Center on Recorded Ethnic Music in the United States, the JEMF was given a contract to prepare a study of archival and other resources of ethnic music for a soon-to-be released volume on recorded ethnic music. Paul Wells and I spent considerable effort tracking down record companies and archives that handled the various non-English language folk and folk-derived music traditional in America. We were concerned with both noncommercial field recorded material and also the commercial recordings that paralleled hillbilly and race records, though starting several years earlier, on 78 rpm discs. Because of my own background I was very interested in Jewish/Hebrew material, and anxious to learn what I could of its commercial provenance on 78 rpm discs. Although I was well acquainted with the cantorial tradition, and also familiar with the material that originated on the Yiddish stage, I was puzzled by the absence of anything significantly closer to a folk music tradition. I found it hard to believe that the only folksongs to be recorded on 78s were already thoroughly arranged and prettied up for presentation in a concert-hall style. It was the musical equivalent of a Richard Dyer-Bennet or a Paul Robeson singing Appalachian ballads or Afro-American work songs.

Then, one day, while visiting Chris Strachwitz at his shop in El Cerrito, California, and being treated to several discs from Chris's own immense personal collection, I watched him pull out two 78 rpm recordings by Kandel's Orchestra that he had acquired not long before to see what I thought of them. Instantly I realized the enormous mistake I had been making: I had been thinking only of vocal music in my search for commercially recorded Jewish folk music, and overlooking the instrumental music that I had heard at every wedding and bar mitzvah I had attended since I was four years old. In fact, I ruefully recalled, I had two other discs by Kandel's Orchestra tucked away in an album of 78s, mostly by the USSR Red Army Chorus, that I had not known what to do with for some time. Suddenly, to borrow a phrase from Hank Williams, I saw the light.

Not long afterwards I met Henry Sapoznik, having learned from a letter in *Sing Out!* that he was working on a reissue of this kind of music, such as Kandel's orchestral recordings on the Victor label represented. Henry, the son of a Brooklyn cantor, steeped in Yiddish culture from childhood, had spent the past several years playing old-time banjo and fiddle music with his own group, the Delaware Water Gap, branching out, shortly before his "reconversion," into an interesting blend of minstrel, jazz, early pop, and hillbilly material.

While not playing with his band, Henry worked at New York's YIVO Institute for Jewish Research, where he had a temporary job as archivist to organize YIVO's considerable record collection. It was there that this album was conceived, with the blessing of YIVO, and recordings taken (mostly) from the YIVO archives. The album has been several years in the making, the delay being largely due to YIVO's excessive concern not to violate any copyright laws in the process of reissuing these early commercial recordings.

Listeners who are familiar only with klezmer music as it has been played and recorded during the past three decades will instantly recognize the style represented by the selection featuring the Dave Tarras Trio, with Tarras's virtuoso clarinet lead and accordion and drums accompaniment. One of the wonders of this LP, though, is that it will introduce (or reintroduce) listeners to the remarkably broad array of styles that were all part of the klezmer tradition. Half of the selections are by large (eight to twelve men) orchestras, typically with brasses and woodwinds taking the lead and tuba the most audible rhythm instrument. Violins are present but sound weak and inadequate next to the much better recorded clarinets, trumpets, and trombones. Other selections feature violin and piano (Schwartz and daughter), accordion and cimbalom (Yenkowitz and Goldberg), and flute and cimbalom (Kosch), all in performances that are rarely heard today (at least, in this country), both in terms of repertoire and style. The last-mentioned piece is the earliest recording on the disc, and the only one drawn from non-American sources, being recorded in Poland in ca. 1910. All three of these exemplify the Moldavian or Bessarabian contribution to Klezmer music. If such kinds of music were played at an American bar mitzvah today, the musicians would find a nearly universal disbelief among the celebrants that such music was "Jewish."

Of particular interest is the two-part skit ("Di boyberiker khasene"--"The Boyberik wedding") representing a Yiddish stage parody of a wedding scene (monolog in Yiddish), in which the *badkhan*, the master of ceremonies, provides the bride with advice, enjoins the musicians when and what to play, addresses the celebrants, and leads the groom in reciting the marriage vows.

The excellent brochure accompanying the disc includes informative notes on Klezmer music in general--its historical background, its role in Eastern Europe, and its survival--and very recent revival--in America. Some broad observations are also made on this history of the recording of Jewish music and of klezmer music in particular. What is known of the principal klezmer musicians who recorded is discussed, as are the primary instruments--*tsimbal* (cimbalom), fiddle, and clarinet. A much-too-brief two paragraphs discuss the matter of modes in Jewish music. For each individual selection, instrumentation and performers (where known) are given, along with date and place of recording, and original release number and (where known) master number. A final section deals with resources, listing and describing the music collections at the YIVO archives in New York.

Klezmer music is only one of several ethnic musical traditions that has recently received a burst of interest by collectors, revivalist musicians, and scholars alike. Sapoznik, as I've indicated already, has been at the forefront of this activity from its inception and has communicated his enthusiasm for the music effectively to many others, thereby stimulating further activity in the field. One of the consequences of this activity is that the quantity and quality of old 78s that have become available have increased considerably in the past year or two--even in the period between the mastering of this LP and its publication. Sapoznik, more than once, must have been torn between the desire to take advantage of new finds and the fear that even greater delays in publication would therefore result. Similarly, there is probably more biographical and historical information available now on some of the performers featured on the LP. But if there are such gaps, the reader will not notice them. The essentials are there: fine details can be filled in later. And as for the overall choice of material: I would not have argued strongly for any changes. There are other good selections (let's save them for the next reissue), and the ones here all serve to make useful points.

As I intimated above, the diversity in klezmer musical styles heard on record in this country diminished steadily from the 1920s through the 1950s, until what was issued on LP discs in the last three decades has been a monotonously consistent musical style (dominated by Dave Tarras, Abe Ellstein, and only a few other artists). Readers of this publication do not need to be reminded that the same phenomenon occurred in hillbilly music, as it was commercialized, professionalized, and homogenized into the post-war era of Nashville-based country music. The same trend can be observed in most other vernacular musical traditions in the last half century. There is nothing remarkable about this similarity; in all cases it is due to the same forces at work: the urge to professionalize and "sophisticate" the performers, homogenize the product, nationalize the audience, and move toward pop music as much as possible without complete loss of identity. The motive, on the part of the

record company executives, has been profit; on the part of the performers, it has generally been respectability. This LP is an exciting sampler of the strength and diversity of the klezmer musical tradition before these forces gained control. There is available on other 78 rpm records material for several more similar collections of outstanding music. One can hardly listen to the final selection on the LP, clarinetist Naftule Brandwine's magnificent performance of "Firn di mekhutonim aheym" ("Escorting the bride and groom's parents home"), without yearning for an encore.

--N.C.



BOOK REVIEWS

Black Women in American Bands and Orchestras, by D. Antoinette Handy (Metuchen, NJ: Scarecrow Press, Inc., 1981). xii + 319 pp., preface, foreword, appendices, bibliography, indices, photos. \$17.50.

As the publisher's blurb accompanying this book says, this "is an unprecedented reference work." It is also very much a product of its time for it seems unlikely that a volume such as this would have been compiled except in an era like the present one when there is great interest in women's studies. Nevertheless, this study is in a sense the completion of a nearly lifelong goal for the author. A noted flautist, Handy recalls both the shock and discouragement she encountered when, at the age of fourteen, she made known her intention of becoming a symphonic musician. After achieving her aim she felt the need to provide some printed record dealing with others who, like her, achieved renown as classical musicians despite their double minority status. In 1975 she presented a paper, "Black Women and American Symphony Orchestras," at the Sixtieth Anniversary Meeting of the Association for the Study of Afro-American Life and History. Discussion at that meeting convinced Handy there was a need for a more comprehensive work embracing many aspects of American music. *Black Women in American Bands and Orchestras* is the result.

In gathering information for her book, Handy consulted numerous primary and secondary sources, conducted personal interviews, surveyed orchestras by means of questionnaires, and recorded "personal data" from various oral sources. Several hundred women are discussed in the seven chapters and 112 others are profiled under the headings of orchestras and orchestra leaders, string players, wind and percussion players, keyboard players, administrators, and the younger generation. A gallery of 104 pictures, many of them never before published, provide likenesses of most of the women considered in the profiles. Generally the data given is complete, the main omission being that some women refused to disclose their ages, but the entries are of varying length and quality. A few persons worthy of consideration were omitted because it was impossible to obtain information on them; for several others there was not sufficient material available for a separate profile. Thus, the profiles do not necessarily represent the most significant personalities but merely the most important ones for whom considerable data could be located. Since Handy spent four years researching this book and apparently was very thorough in her search, it is reasonable to assume that she probably turned up most of the relevant information that is still easily accessible.

Since no one has ever undertaken the topic treated in this volume, the entire book is original but the most innovative portion is the initial chapter. Here Handy sets her research findings in context with a brief history of the American orchestra. Prior accounts of instrumental ensembles have been more specialized with bands considered one place, orchestras another, jazz groups another, and so on. Certainly this is one of the few essays that treats the Symphony of the United Nations, Universal Symphony, the Great Lakes Naval Training Station Band, the Memphis Students (who, incidentally, were neither students nor from Memphis), Grandma's Ragtime Band, the Brick Tops, and The Hormel Girls' Caravan as the same type of phenomenon. Such coverage does, indeed, reflect, as Handy says, "a composite significance and suggests that artistic standards of quality are neither absent in one development nor necessarily present in another" (p. 1).

Also of considerable interest are the author's findings on black women and other minorities in administrative and supportive roles and in the American Symphony Orchestra League's Youth Orchestra Division. Percentages of black women are greater in orchestras that are active for only part of a year than in those that are active year round even though there are more blacks in the full-time orchestras than in the part-time ensembles. Prior to the 1950s female administrators were rare except in the case of all-women groups like the International Sweethearts of Rhythm. Although few black women are members of orchestra administrative staffs, their numbers have been slowly rising over the past three decades, the only time period for which reliable statistics are available. During 1978-1979 Handy surveyed 76 of the 137 symphonic groups in the American Symphony Orchestra League's Youth Orchestra Division. This sampling indicates the possibility of prejudice and discrimination in the selection of musicians for these groups since the number of black men and women are far below the percentages found in either full-time or part-time major orchestras.

Black Women in American Bands and Orchestras is filled with many little known or otherwise hard to find facts. Thus, there is no doubt that it is valuable as a reference work but it also has some minor problems and one major one. Handy is a classical musician and, as might be expected, offers the most complete information when writing about other classical musicians. Generally she avoids the value judgments often found when a symphonic musician writes about non-classical music. But by focusing solely on instrumentalists Handy gives a distorted impression of some musicians. It is true, of course, that Julia Lee played piano with a number of bands but her claim to fame is not as a pianist but as a vocalist who happened to be one of Kansas City's favorites. Furthermore, if, as the book's title implies, the intent is to provide data on all those black women who worked in orchestras, why not devote a chapter to the vocalists? Probably Handy stuck to the instrumental ensemble criteria mainly as a means of limiting what could easily become an almost unmanageable list of names. Nevertheless, in a work such as this there should be room for consideration of, say, Ivie Anderson who was a vocalist and soloist but known only because of her association with an orchestra. Even sticking to Handy's own criteria--"involvement with an instrumental ensemble wherein the performer functioned as a member of the ensemble, rather than as a soloist, in a leadership or 'follow-ship' capacity"--a few persons who should be included are omitted but, because the author admits this, it is unfair to fault her on this count.

The major defect of this book is that, despite its wealth of data, it is about as enjoyable as reading a telephone directory. Obviously, compilers of volumes like this have a problem in trying to be complete by cramming every worthy name in, but there still should be some better solution than merely providing ream upon ream of names with, in many cases, hardly any transition between them. After all, what is really important about these people is not that they were women or black but that they were musicians, so surely something more interesting can be said for them than the mere fact that they appeared at some point in time in an instrumental ensemble. With the extensive background work Handy did surely she came up with more than just a name and a date. In fairness it must be mentioned that her profiles often do include additional information but the introductory essays tend to be little more than a dizzying array of names and dates. Such statistics are, of course, valuable but they can also be interminably dull unless the writer tempers them with other matter. Unquestionably many persons will consult *Black Women in American Bands and Orchestras* but it is doubtful that very many will read it from cover to cover.

--W. K. McNeil
The Ozark Folk Center
Mountain View, Arkansas

◆ ◆ ◆ ◆ ◆

Directory of Contemporary American Musical Instrument Makers, by Susan Caust Farrell (Columbia, MO: University of Missouri Press, 1981). 216 pp. Appendices. \$24.00.

Scholars anxious to locate the names of instrument makers in Britain or America have had, until now, to rely on personal contact or scattered reference works such as *Early Music: Register of Early Instruments and Makers* (London 1976) or the short list of makers and repairers published by the English Folk Dance and Song Society in *The Folk Directory* (1981). The present work fills, therefore, a sorely felt need for researchers in the United States.

The editor, Susan Caust Farrell, who lives in Searsport, Maine, is herself a full-time maker and repairer of Appalachian dulcimers and wooden drums. In her introduction to this directory she explains how it was inspired by a meeting of the American Musical Instrument Society Inc. in Boston in 1972. At that time a question in one of the sessions addressed the lack of a complete index of American instrument makers. In her effort to remedy the situation Farrell compiled her information through questionnaires sent out from 1974 to 1978, a second mailing following in 1980. Many names came also from musical societies, advertisements by makers, and personal referrals. The editor asserts (correctly, I think) that the directory is "far more comprehensive than any previous efforts to catalogue America's instrument makers" (p. vii). Though *The Music Trades* (March, 1979) gave a total number of 427 manufacturers of instruments in 1977, the number of entries in the present compendium exceeds 2,500--a fact that illustrates the rapid expansion of such makers in America during the 1970s.

The makers are listed alphabetically in the major part of the book; this is followed by a list of makers by instrument ("strings," "woodwinds," "brass," "keyboard," and "percussion" rather than the more musicological "chordophone," "aerophone," and so on); and a list of makers by state. Three appendices cover schools of instrument making, professional societies and groups, and books on instrument making. Following the name of each individual or firm listed in the first section, a brief statement is given on such details as full- or part-time employment, year of starting as a maker,

present activity, number of employees, instruments available, number made, availability of a brochure, and so on.

Actually, although the usefulness of this work is quite evident (cross-listing is one such aspect), and although the editor makes sure to predict updating for her listings, there are some gaps: to take just one example, the prominent California harp-making firm of Caswell (Guerneville) is not included although it has been producing Celtic harps of various sorts since around 1975. Some contradiction in the editor's introduction is apparent here, for her claim that "the book contains all contemporary American makers of musical instruments, regardless of the number of instruments they produce, the size of their shop, or whether they work full-time or part-time" (p. vii) is inconsistent with the later qualification (same page) that "my intent is not to list all those individuals [i.e., the 20,000 people employed in the field of instrument making]; rather it is to document the number of establishments, whether large or small, that make instruments." The introduction, moreover, could profitably have been rewritten both for organization of points and simplification of style. In general the listings seem accurate and precise, though there are some misspellings of instrumental names (e.g., "langaleik" instead of "langeleik," "lanspil" for "langspil," "renquinto" for "requinto").

Despite these somewhat minor flaws, this work will prove of immense practical use for researchers in all branches of the musical art. There are not only makers of the usual Western instruments listed here, but also those for such exotic instruments as the *bansuri* (whistle flute, Punjab), *crwth* (Welsh bowed lute), *ektar* (spike lute of Central and Southern India), *mellophone* (althorn for marching bands, not to be confused with the *melophone*, a free-reed instrument invented in Paris in 1837), or the *boomagong* (no description available), a product of the Golden Bells Music Co., Monrovia, CA. Some fine hybrid instruments are included: the banjolin, lute-zither, mando-cello, and others. With some improvements here and there this work should find a permanent place on the bookshelves of every musician.

--James Porter
University of California, Los Angeles

◆ ◆ ◆ ◆ ◆

Sing Me Back Home, by Merle Haggard with Peggy Russell (New York: Times Books, 1981). 287pp. Illustrations. \$12.95.

No matter what anyone says, and despite all the pages of writing in praise of Merle Haggard's artistic integrity in a Philistine business, it should be allowed that Haggard is a profoundly commercial being. But the word *commercial* need not always be an obscenity. It can, at its best, denote an extraordinary sensitivity to the concerns of a large segment of the population, and not only a sensitivity, but a remarkable flexibility and depth--a bit of free enterprise, if you will, based not on sophisticated market analysis and artificial manipulation, but on honest instinct and understanding. Haggard's career has been one of calculated chances. He's always been a healthy pace ahead of his audience, and it hasn't always been clear whether his choices have been studied ones--intended, that is, to put him where his audience wants him to be, only a little ahead of schedule--or whether he's simply been following his personal whims down blind alleys, with a loyal audience in tow.

Along these lines, Peter Guralnick wondered recently whether or not Haggard would "tone down an autobiography that promises to tell the unvarnished truth so that it will be more acceptable to public and publisher" (*Country Music*, January, 1981). Haggard's autobiography, *Sing Me Back Home*, is not quite as unvarnished as we might have anticipated, especially in light of his reported literary ambitions (Guralnick reports that Haggard has two, count 'em, two novels nearing completion). It is, to begin with, a polished professional job, structurally and stylistically indistinguishable from dozens of ghost-written celebrity autobiographies. What's more, the book is not nearly as adventurous as it might once have seemed, for it is riding the crest of the confessional wave in the pop-star memoir field--the no-holds-barred, kiss-and-tell genre that has so far told us much more than we ever wanted to know about people we cared little about in the first place. At times, Haggard's confessions are gratuitous and embarrassing--unvarnished to a fault, you might say, but rather trendily so. I mean, how are we supposed to react to this paragraph recounting Merle's initial infatuation with his current wife, Leona Williams?

She had joined my road show, partly because she was the best talent I could find and partly because--well hell, I wanted to get in her pants. Besides, she was curing me of the feeling I had for Dolly Parton. That took a lot of woman.

It remains to be seen what Haggard's fans will make of this sort of thing--whether they are as meddling and prurient as the Hollywood aficionados, or if they prize sincerity and discretion above gaudy confession. Certainly much of the charm of country music lies in its openness and candor, but

somehow the music is diminished when we are forced to connect real names and faces--not to mention all sorts of sleazy details--to those lamentations. It's easy to hear a Merle Haggard song and say, "Sure, I've been there"; it's something else entirely to read Merle Haggard's book and say, "Sure, but is this really any of my business?"

Haggard is only slightly less frank about his early life, and if there is a lack of frankness here, it is more a matter of tone than detail. His account of his early criminal career is distant, teeming with apologies and explanations, so that it takes on the hazy, dreamlike character of some religious tract depicting sins long since atoned. Haggard tells of one incident in which he and a friend beat a "big dumb kid" to a bloody pulp to get money from the pocket of the boy's bib overalls. It is one of the few genuinely shocking scenes in the book--one of the few indications that Haggard might have been anything more than a good-hearted miscreant--and Haggard is accordingly remorseful: "It was the sickest and most degrading thing I ever did."

And yet the book is unquestionably tailored for mass-market consumption. Haggard devotes a full chapter to his nearly three years in San Quentin, and it is not ineffective--one gets a definite feeling for the degradation of prison life, and more especially for Haggard's private desperation. Yet Haggard seems to have little passion for prison reform, and slight instincts for muckraking. In fact, he neatly contradicts himself from one page to the next. At one point he can be heard declaring that "there were horrors too terrible to think about. The public don't want to hear things like that but until they do listen, and do something about them, prison will always be a bad sore festering in our society, ready to spread its infection more and more throughout the human race." And then, on the very next page, Haggard refuses to tell us about "things like that": "There are so many humiliations and degradations inside those walls, I can't put 'em down here. And, hell, you don't want to know. You'll sleep better if I skip 'em."

Like Johnny Cash, who, when he found himself on the verge of becoming a spokesman for Indian rights and prison reform, beat a retreat into the backlands of Christian fundamentalism, Haggard is no politico. He is anxious to please, or at least not to offend. He was clearly frightened by the controversy that attended his biggest hits to date, "Okie From Muskogee" and "The Fightin' Side of Me" (hardly any mention of the songs or the controversy surrounding them is made in *Sing Me Back Home*, which is one of the book's most glaring omissions). Instead of becoming a hardhat propagandist churning out bellicose patriotic ditties, he beat his own retreat, and in the process tapped some of the richest veins of country music's past. He is the quintessential Silent Majority spokesman--altogether apolitical, eager for his day in court, but just as eager, once there, to speak elliptically about things like "pride" and "heritage" and how he really didn't mean anything by it anyway. He represents a strong American tradition--the workingman who grumbles some and sings a lot.

The real man who comes across in the pages of *Sing Me Back Home* is modest, sensitive, and alarmingly insecure, in clear contradistinction to the new generation of annoyingly self-conscious "outlaws"--David Allan Coe, Hank Williams, Jr., Johnny Paycheck, et al--given to threats and boasts and reckless belligerence. Haggard's insecurity has enabled him to master the art of equivocation: he is an adept climber whose balance is sure enough that he can appear to go out on a limb now and then. One of the book's best scenes is just such a balancing act, where a bleary-eyed Merle, annoyed by his cool reception at a show for the Nixon White House, ponders the ramifications of telling the President of the United States to take this job and shove it. He doesn't back down, exactly, but manages somehow to win over the chief executive with a rousing rendition of "California Blues." The scene at the Nixon White House deserves to be taken from context and seen as a priceless picture of the collision of two radically different cultures and the mutual misunderstanding that overwhelms it.

Looking at the larger picture--Haggard's book, his career and influence, and the future of country music--it becomes clear that Haggard has always been prescient and even progressive in a somewhat eccentric way. He doesn't relish change, but he adapts to it wonderfully. He has, for instance, recently completed an LP with Willie Nelson, whose image would have been an anathema to any true-blue Okie from Muskogee. Nelson, as an artist, is no more profound than Haggard, and yet he seems to have reached such a pinnacle of disaffection with the Nashville establishment that he could grow his hair long and shaggy, trade his manly footwear for worn-out sneakers, swap the pedal steel and corny chorus for a beat-up gut-string and a bluesy harp, and bulldoze his way into the heart of the youth market. Haggard is not nearly so adventurous. In his book he criticizes the Grand Ole Opry, but always respectfully, as one might chide an old friend who has taken a wrong turn but who might yet be hoisted back onto the track (Haggard would have Johnny Cash take over Roy Acuff's job). Today, of course, receiving the blessings of Willie Nelson is well-nigh as crucial to success in country music as performing at the Opry was a decade ago. Haggard has arrived once again.

Sing Me Back Home, for all its studied bad grammar and excessive unbosoming, cannot rescue Merle Haggard from the shadows. He remains an enigma, and there is no reason to expect that fact to change, novels or no novels. There's no reason not to look forward to Haggard's future literary endeavors, but there's no reason to suppose that they will have merit. And anyway, Haggard's contribution to country music has been such that there is no danger of his not being taken seriously. He really

doesn't need to write books to qualify himself as a heavyweight. The chapters of *Sing Me Back Home* are prefaced with verses to some of Haggard's best songs, all of which are in some sense autobiographical, and those verses appear as pleasant surprises, crystallizing whatever wisdom the book has to offer. The remaining text is reduced to a tedious exercise.

--Timothy Henderson
Austin, Texas

ANNOUNCEMENTS

JUBILEE TO GOSPEL. (JEMF LP# 108) Sixteen selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Among the sixteen groups included are Wings Over Jordan, Utica Institute Jubilee Singers, Birmingham Jubilee Singers, Golden Gate Quartet, Bill Landford Four, Georgia Peach and Her Gospel Singers, and the Alphabetical Four. An illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing, and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff. (\$8.98 + \$1.00 postage and handling. California residents add 6% sales tax.)

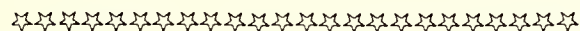
SONS OF THE PIONEERS DECCA/CORAL (AFM 721). This new album by the American Folk Music Archive and Research Center is now available. There are sixteen selections: Side A is composed of early 1934-1941 Pioneer Decca recordings by the trio of Roy Rogers, Tim Spencer, and Bob Nolan and includes "Way Out There" and "Tumbling Tumbleweeds;" Side B is composed of their 1954 Coral recordings, including such favorites as "Sierra Nevada," "If You Would Only Be Mine," and "Montana" by Lloyd Perryman, Dale Warren, and Tommy Doss. (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

TEX WILLIAMS' WESTERN CARAVAN (AFM 711). Also produced by the American Folk Music Archive and Research Center is this LP of Tex Williams Western Caravan Capitol transcriptions, 1950-1951. The "Caravan," an offshoot of the Spade Cooley band, featured a classic Western Swing sound. Among the twenty-two selections are such standards as "Smoke, Smoke, Smoke that Cigarette," "Foolish Tears," and "Leaf of Love." (This LP is available from JEMF for \$7.95 + \$1.00 postage and handling. California residents add 6% sales tax.)

JEMF SOUND DOCUMENTS

(Each LP/Booklet Combination costs \$8.98)

- LP 101: *THE CARTER FAMILY ON BORDER RADIO*. 22 musical selections taken from a group of electrical transcriptions played between 1938 and 1942 over various border radio stations. Illustrated booklet contains a brief history of the Carter Family, annotations and musical transcriptions of the songs, and a discography of the Carter Family on LP records. 18pp.
- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLE: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.
- LP 108: *JUBILEE TO GOSPEL*. 16 selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff.



Members of the Friends of JEMF may purchase LPs 101-107 for \$6.00

There is a \$1.00 charge per order for postage and handling fees. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.)

CALIFORNIA RESIDENTS add 6% sales tax.

JEMF SPECIAL SERIES

2. *JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)*, by John L. Smith. 48pp, photos. \$2.50
3. *UNCLE DAVE MACON: A BIO-DISCOGRAPHY*, by Ralph Rinzler and Norm Cohen. 54pp, bibliography, photos. \$2.50
4. *FROM BLUES TO POP: THE AUTOBIOGRAPHY OF LEONARD "BABY DOO" CASTON*, ed. by Jeff Titon. 30pp, musical transcriptions, photos. \$2.00
5. *'HEAR MY SONG': THE STORY OF THE SONS OF THE PIONEERS*, by Ken Griffis. 148pp, biography, discography, bibliography, photos, filmography, chronology. \$6.25.
6. *GENNETT RECORDS OF OLD TIME TUNES, A CATALOG REPRINT*. Introduction by John K. MacKenzie. 20pp, photos. \$2.50
7. *MOLLY O'DAY, LYNN DAVIS, AND THE CUMBERLAND MOUNTAIN FOLKS: A BIO-DISCOGRAPHY*, by Ivan M. Tribe and John W. Morris. 36pp, photos, bibliography. \$3.50.
8. *REFLECTIONS: THE AUTOBIOGRAPHY OF JOHNNY BOND*. 79pp, chronology, discography, filmography, photos, sheet music. \$4.00.
9. *FIDDLIN' SID'S MEMOIRS: THE AUTOBIOGRAPHY OF SIDNEY J. HARKREADER*, ed. by Walter D. Haden. 37pp, bibliography, discography. \$4.00.
10. *THE COLUMBIA 33000-F IRISH SERIES*. A numerical listing compiled by Pekka Gronow. 78pp, introduction, release dates, artist and title indexes, illustrations. \$4.00.
11. *THE RECORDINGS OF JIMMIE RODGERS: AN ANNOTATED DISCOGRAPHY*, by Johnny Bond. 76pp, introduction by Norm Cohen, select bibliography, chronology, photos, illustrations. \$5.00.
12. *FOLK FESTIVAL ISSUES: REPORT FROM A SEMINAR*, prepared by David E. Whisnant. 28pp, photos, illustrations. \$3.00.
13. *LORETTA LYNN'S WORLD OF MUSIC*, by Laurence J. Zwisohn. 115pp, annotated discography and complete list of songs she composed, and biographical data. \$5.00.

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

JEMF REPRINT SERIES

All Reprints are \$1.00

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin* (Hatboro, Pa.: Folklore Assoc., 1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968); and "A Ballad in Search of its Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore* (New York: Basic Books, 1968).
15. "Railroad Folksongs on Record: A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium* (Number Nineteen) (New York: Columbia Univ. Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97,'" by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) California residents add 6% sales tax.

JEMF QUARTERLY

CONTENTS

Vol. 17

Fall 1981

No. 61

Letters	116
That Ozark Playboy: Red Murrell, by Jerry Vaughn	119
My Scene in <i>Outlaw Blues</i> , by Cecil Jordan	123
Flat Creek Revisited: James Marlowe Propes, by Gene Wiggins	133
Graphics #58: Dan Tucker in <i>Roanoke</i> , by Archie Green	139
Who Killed Lula? -- Notes on a Memphis Blues Ballad, by Bob Groom	155
Old Time Fiddlers' Contests on Early Radio, by Wayne W. Daniel	159
Record Reviews	166
Book Reviews	174
Announcements	178

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56 (Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$12 to Asia, Africa, and Australia, an extra \$14 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$3.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

JEMF QUARTERLY



VOL. XVII

WINTER 1981

No. 64

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American traditional music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, folk rock, and ethnic-American*.

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The Friends of the JEMF was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st Vice President
Fred Hoeptner, 2nd Vice President
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, JEMF QUARTERLY

Linda L. Painter

ARCHIVIST

Linda L. Painter

EXECUTIVE V-P, Friends of JEMF

Larry Zwisohn

ADVISORS

Ry Cooder
David Crisp
Harlan Daniel
David Evans
Pekka Gronow
John Hammond
Wayland D. Hand
Joseph C. Hickerson
William Henry Koon
Bill C. Malone
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Daniel Patterson
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Neil V. Rosenberg
Tony Russell
Michael Seeger
Chris Strachwitz
Bill Ward
Paul F. Wells
Joseph T. Wilson
Charles K. Wolfe

JEMF QUARTERLY

CONTENTS

Vol. 17	Winter 1981	No. 64
Letters		180
Announcements		181
Cohen on the Telephone: An Introductory Discussion of Recorded Jewish Humor, by Michael Corenthal		183
A Preliminary Checklist of Recordings of "Cohen on the Telephone" and its Sequels		190
The Rise and Decline of Standard Radio Transcription Company, by Linda L. Painter		194
Graphics #59: Vernacular Music Albums, by Archie Green		201
An Interview with Jim Brewer, by Joe Riley		215
Record Reviews		219
Records Briefly Noted		223
Book Reviews		226
Subject Index to Volume 17		230
JEMF Sound Documents and Publications		231

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56 (Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; airmail to Europe and South America is an extra \$12; to Asia, Africa, and Australia, an extra \$14 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$3.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books, and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.

LETTERS

Dear Editor:

Let it be said that I, for one, would not like to put down my good friend Cary Ginnet, in any shape, form, or fashion. He is a very knowledgeable person, much more so than I. However, I would like to go on record regarding two comments made by Cary in the previous issue of the *JEMF Quarterly* [No. 63; Fall 1982].

Cary remarked that "The songs played by the Cooley organization were virtually the same as those played by Bob Wills." From my limited exposure to the music of the two, I really can't see much that Wills and Cooley had in common. When I listen to their commercial releases, as well as their transcriptions, I see a world of differences. Cooley seemed to specialize in the off-beat tunes, with up-tempo arrangements. Wills' music, of course, was constantly changing from 1935 to 1940, and I cannot see any close resemblance between Wills and Cooley--not the songs, the arrangements, nor the sounds from their respective bands. As a matter of fact, from 1940 on, Wills seemed to stick to his old tried and true tunes, since that apparently was what his fans wanted.

Cary also remarked that Foreman Phillips, and not Spade Cooley, coined the term *Western Swing*. Well, perhaps he did--I have no proof to offer one way or the other. I can only relate that from personal experience Phillips had a definite dislike for any form of swing music. I can recall a sign he put backstage where my group was performing, "Where is the melody?" He was not in favor of any instrumental breaks. I quit as one of Phillips' groups over his refusal to allow my band any form of musical freedom. If my memory serves me right, the same fate befell the fine Jimmy Wakely band. Jim and Phillips parted company when Phillips insisted that Jim drop the horns from his band. Why a fellow who disliked swing music as much as Burt did would give one of his groups a "Swing" title, leaves me in the dark. My good friends, Tex Williams and Smokey Rogers, who were there, credit the term to Spade, so I see no reason to disagree with them.

Hope this little contribution is of help to you. Thanks for the great job you are doing for our music.

--Hank Penny
Chatsworth, CA

[When questioned as to where he got his information regarding the coining of Western Swing, Ginnet admitted that it had just been an impression he had formed, and that he could offer no proof that Foreman Phillips coined the term.--Ed].

Dear Editor:

Regarding JEMFQ No. 59, may I commend Norm Cohen's excellent article "America's Music." However (and I could well be wrong), surely the first blues singer of lasting valued influence to be recorded as a country artist was Lucille Bogan--he states Ed Andrews in 1924; Bogan, of course, cut sides (four I think) in 1923. Given that Bogan appears never to have been involved in circuits on road shows of national importance and never sought renown as a "Classic" singer, unlike Rainey, never strayed far from the basic direct-and-simple blues style and deliberately continually delivered a very earthy content throughout her career--surely she was "Country"? I'd welcome his observations.

--Ray F. Parker
Manchester, England

[As R. F. Parker's comments suggest, one can class a singer as "country blues" or "classic blues" either on grounds of style and material, or on context and audience. I have heard a good deal more of Lucille Bogan's music since I wrote the section to which he refers and would not dispute his contention that she is a country blues singer on that basis. As for the other possible basis--it seems to me that there is still too little known about her career to answer with confidence--NC]

Dear Editor:

In response to your call for early subscription renewals, an article which appeared in *JEMFQ* No. 63 raises some basic questions as to what the *Quarterly's* role is, and raises doubts in my mind as to whether my support could not be better placed elsewhere.

The article in question is entitled "My Scene in Outlaw Blues" by a Cecil Jordan. Outside of the mention in the title of "blues" (which in this case could, or could not refer to any form of music), I can see no reason why this article could be given space in a publication

such as the *JEMFQ*. Now I know that I am heavily biased towards early forms of commercial country music, but I could easily see space given to studies of so-called "Texas Outlaw music" and its place in the bars of Austin, Houston, etc. This article, however, is not about music in any form, and could just as easily be replaced by an article on current trends in grocery prices in Austin's "Outlaw Supermarket"! I am also not in the least interested in photos of Peter Fonda, knowing as I do that *JEMF*'s files are bulging with great photos of fine musicians which have often never been published.

I have supported *JEMF* since its inception, but I can see no reason to re-subscribe if the articles the *Quarterly* plans to publish could just as easily be found in *People* magazine.

--Peter Feldmann
Santa Barbara, CA

[Peter Feldmann's response to Jordan's article represents one extreme view that we have received following its publication. In selecting material for publication in *JEMFQ*, we invariably run the risk of including pieces that will strike some readers as inappropriate, uninteresting, or even offensive. The stated scope of interest of *JEMFQ* is all that pertains to commercial manifestations of American folk and folk-derived musics. Insight into the making of a film in which contemporary country music plays a large role can be as useful or insightful as a diary account of Henry Whitter's impression of the Statue of Liberty the week he went to New York for his first recording session--NC]



ANNOUNCEMENTS

JEMF LP #109 - *MINSTRELS AND TUNESMITHS: THE COMMERCIAL ROOTS OF EARLY COUNTRY MUSIC*. Seventeen selections which consist of early recordings (1902-1923) from minstrel shows, Vaudeville, ragtime, blues, jazz, Tin Pan Alley sentimental balladry, and hymnody and gospel music, both black and white. Norm Cohen, in an illustrated 35-page booklet, demonstrates how these tunes, and others like them, are important antecedents to hillbilly music. Also included are notes and discographic information for each selection. \$8.98 + \$1.00 postage and handling.

AFM 731 - *THE ORIGINAL PIONEER TRIO SINGS SONGS OF THE HILLS AND PLAINS*. Sixteen selections taken from the transcription discs the Pioneers recorded for Standard Radio in 1934-35. The recordings feature the original singing trio of Bob Nolan, Roy Rogers, and Tim Spencer, and the music of Hugh and Karl Farr. An illustrated 16-page booklet by Linda L. Painter includes background material on the Sons of the Pioneers, a history of Standard Radio Transcription Company, as well as notes and discographic information for each selection. \$8.98 + \$1.00 postage and handling.



WHEN HUMOR HAD ITS PLACE IN THE AMERICAN SCENE
Listening to "COHEN ON THE TELEPHONE"
ENG BY JOHN HELD JR THE GHOUL WHO DIGS IN THE GRAVES OF THE PAST

COHEN ON THE TELEPHONE: AN INTRODUCTORY DISCUSSION OF RECORDED JEWISH HUMOR

By Michael Corenthal

[Readers of JEMFQ have been apprised of the research that has been underway in recent years into the history of recorded ethnic (i.e., foreign-language) American folk music. Starting in the earliest years of this century another kind of material was being manufactured on disc for the pleasure of both the immigrant and the American with ethnic roots: ethnic (or pseudoethnic) humor. Superficially, this material was a continuation of what had been taking place on the American vaudeville stage, where, since the years immediately after the Civil War, a succession of humorists of different national origins--Dutch, German, Irish, Jewish--entertained American audiences of all sorts with humor, sometimes from within the ethnic tradition, other times from the outside, poking fun at it.

Recorded Jewish humor began in the first years of the century--if not the final years of the last century. The following titles are from the earliest years of recordings in Russia--on the predecessors of the HMV (His Masters Voice) label; Berliner and G&T (Gramophone & Typewriter Co.).

21030:	GOLITSIN	A Jew, coloured man & chambermaid at the Justice of the Peace
21054:	BOGEMSKY	The ingenious Jew
21153:	MALSKI	Contest of a lion & tiger--Story from Jewish life
21160	MALSKI	The Jew on the telephone
21372	BORISOV	Scene on the telephone--A Jewish conversation

I have not heard any of these, or other similar recordings from the period, and do not even know if they are in Russian or Yiddish (I presume the former), and if they are sympathetic or mocking of Jewish life (I suspect the latter). But they are of great historic interest as among the earliest recorded examples of Jewish or pseudo-Jewish humor, and include what might be the forerunner of the "Cohen on the Telephone" series.

In the United States, there were two distinct kinds of recorded Jewish humor: recordings in Yiddish, intended for a Yiddish-speaking audience (therefore Jewish); and the "Cohen on the Telephone" types, operating in a completely different context and with a different (or at least, broader) audience in mind. (A similar bifurcation persisted in other culture areas as well.)

Both kinds of recordings offer a mine of material for the social historian and folklorist alike. Further, it is a mine of material that has not been tapped at all: There are almost no reissues of early recorded ethnic humor, and no serious studies based on them. (The only extended reissue is the complete Two Black Crows series (Sunbeam), and it is without any annotations whatever).

Therefore, when I learned last year of Michael Corenthal's interest in the "Cohen on the Telephone" material, I was eager to contact him and pleased that he was agreeable to writing a short introductory piece for JEMFQ. As he indicates, he is only in the beginning stages of what promises to be a lengthy research program.--Norm Cohen].

The comic Jew was a direct descendant of the comic Yankee in the 200-year folk caricaturization of the American scene. The yarn, the tall tale, the acts of cunning, the mispronunciations, the slang--all played a strong part in the development of the comic Yankee and were transferred in literary works, theatrical engagements, dime novels, and other devices for public consumption. By the

Civil War there were already firmly established dialogues of Southern humorous types, rural monologues and the comic Irishman. Humorists such as Josh Billings and Artemus Ward established prototypes of characters whose exploits, political satire, conundrums, and travelogues were featured in books, newspaper serializations, and speaking engagements. The urban

industrial revolution, the age of invention and mechanization, and periods of massive prosperity soon created both the need and the wherewithal for huge entertainment meccas for the millions of new settlers. By the 1880s the comic Yankee, Dutchman, Irishman, and recently immigrated comic Jew were enshrined throughout the country in newly established burlesque and vaudeville exhibition houses. Entertainment was always a profitable business: people wanted laughable material and caricatures were easily identifiable. The comic Jew both in costume and content of material fitted a very definable pattern. Parodies around popular songs of the period allowed both musical and humorous creations. Immigrant entertainers had stockpiles of images of small peddlars, businessmen, and classic *schnorrers* (freeloaders)--stories relating to them could be multiplied into stock situations that survived into the early years of talking pictures. The Jewish immigrants came from a tradition that had, for centuries, through the Yiddish dialect, established charitable comic situations around *melamedim* (teachers), *kashrut* (dietary regulations), *shadchens* (matchmakers), and even the super-wealthy Rothschild family. In Europe the Rabbi and State were the principal governing bodies and required the most profound homage. America, by contrast, offered the dollar and democracy, and it was the adjustment between the new restructured system of free enterprise, individual choice, freedom of speech, and travel as opposed to the restrictive practices of Russia and Poland that entrapped the majority of Jewish immigrants. The comic Jew lies somewhere in the middle--a free man with no place to go and with little knowledge of how to rise above his new status. It was as a homeless wanderer that the comic Jew entered the American scene.

Yet, however homeless he might have been, the Jewish immigrant, by the end of the nineteenth century, had been fully indoctrinated into the American system. Master dialecticians such as Lew & Ben Welch, Julian Rose, and Frank Bush had conquered the vaudeville palaces. David Warfield had brought the comic Jew to the Broadway theater. Furthermore, for the masses of Jewish immigrants who refused to surrender their Yiddish cultural environment, scores of Yiddish newspapers and theaters sprang up to distribute popular amusements in a melting pot of pride and apprehension. The *Goldene Medina* (Golden Land) for some proved to be only a hoax which fostered a host of anarchistic and socialistic initiatives in that pre-union period of child labor and eighty-hour work weeks; but for the majority the growth of cultural diversions in English, Hebrew, and Yiddish more than satisfied the popular imagination.

How that popular imagination was satisfied can be seen in examples of the Jewish stage personality of that period. What separated the comic Jew from his other ethnic contemporaries? As the small businessman whose necessity for survival required a compromising, pragmatic alternative (specifically, taking steps to increase what would be normally the rare monetary return from

fire insurance), he gave rise to the following scenes at the marketplace:

Example 1

Two Jews are driving in Riverside Park. Cohen's cigar has gone out and he says to Einstein, "Give me a little fire." Einstein does not notice the cigar and replies, "For vy vill you dalk business ven ve are oudt for bleasure?"

Example 2

Einstein: Issacs has money to purn.

Weinstein: Vos dot money insured?

Example 3

A fire engine on its way to a fire was very much delayed by a little Hebrew who was riding a bicycle zigzag just in front of the engine, evidently anxious to keep up with it and get to the fire in time to see it work. One of the firemen, exasperated, jumped off the engine, caught hold of the boy and pulled him off to one side, at the same time saying, "You damn little Sheeny, you ought to be arrested for getting in the way. I've good mind to spank you." The boy looked at the fireman in surprise and whimpered, "If it wasn't for the Jews, you wouldn't have anything to do."

Example 4

There was a fire recently in the building that Cohen occupies, and he hit the insurance companies pretty hard on his losses by it. Of course, the insurance companies had the fire marshall investigate the matter pretty thoroughly to discover if possible the origin of the fire. After going over the matter exhaustively, the marshall had to acknowledge that he could find nothing about the origin of the fire, and he started in to quiz Cohen as follows:

Fire Marshall: Mr. Cohen, where do you suppose the fire originated?

Mr. Cohen: Orichinated? Vy id mighd haf orichinated on ter tob floor mid dose arc lights, or id mighd haf orichinated on der second floor mit dose ingandescent lights, or it mighd haf orichinated in der cellar mit dose gas lights. I don't know vich of dem mighd haf orichinated it.

Fire Marshall: Well, Mr. Cohen, don't you think it might have originated on the office floor with an Israelite?

Example 5

Wasn't there a fire in your store last Wednesday?

No; not last Vendsay--next Thursday.

The high regard for thrift, caricatured as parsimony (as happened with the Scotsman) entered the dialogue in the following episodes:

Example 6

Mrs. Goldstein: Vat shell ve gif liddle Abie for de birthday?

Mr. Goldstein: Vash de vindow und let him look oud unt see do hoss-cars go py.

Example 7

A Hebrew took his boy Ikey to the theatre and went up into the gallery. The play was so exciting Ikey leaned over the railing and fell downstairs. His father got excited and hollered, "Ikey, for God's sake come back; it costs a dollar down dere."

Example 8

Mr. Rodenzki took his boy in a restaurant last week to get a bowl of soup. Jakey commenced to eat it, and he grabbed his father by the coat and he says, "Papa, there's a fly in der soup." Papa says, "Eat der soup and vait till you come down to der fly; tell de vaiter and he'll give you another bowl for nothing."

Example 9

Cohen (just rescued from the surf)--Main friendt, you haf saved my life.

Lifesaver--Dat's about de size of it.

Cohen--Mine friendt, noddin is too good for you. Esf I die before you I will shpeak apoud dis in heaven.

Thirdly, customer relationships were dealt with in the following manner:

Example 10

Customer: You know that coat I bought off you? Well, when I buttoned it the first time it split down the back.

Cohen the

Clothier: Inteet? Id musd pe dhen, dot der buttons were sewed on doo strongly.

Example 11

A lady came into my shtore last veeek. She says, "I want ter puy a sealskin sacque." I says, "A cheab pargain; forty tollars; id costs me fifty tolars; id's vorth von hundred und twenty-five tollars; tage it for two tol-lars." I made a tollar.

Example 12

Customer: Say, Moses, look here. I've brung back them pants; they're no good.

Tailor: Mine frendt, vot is der madder mid dose pants?

Customer: The first time I put em on every blame button come off.

Tailor: You vas not posted on der fushions,



Cohn. I like you, take my seat. Where I work there are 2000 Jews, and I wish there was 10,000 more. And vash do you vash. Pat? Is a cometary.

mine frendt. Dose is der new Kodak pants.

Customer: What yer gevin us? What is Kodak pants?

Tailor: Oxeckly; dot shows your ignorance. Dem vas my two-dollar Kodak pants. You press der buttons undt ve does de rest. See? You was righd in shtyle, mine frendt. Issac, gif de shentleman a card of buttons. Good-day.

A variety of other traits also entered the dialogues.

Example 13

Cohen: I tink your son is a crook.

Levey: No; he is as honest as der day is long.

Cohen: Dot might be, but he works nights.

Example 14

Hello Central, gif me 427 Main.

Yiddish Central--427's pusy now, but I can give you 426.

Example 15

Cohen: It ish very remarkable how few Jews you find ind der records ohf criminal convictions.

Anti-Semite: Yes; but that's not because of their honesty, but their cussed artfulness.

By the 1920s the public was already sufficiently enlightened to detect forms of stage anti-semitism and the comic Jew had to be further Americanized in light of the changing scene. By this time the advanced technology has already created new entertainment mechanisms requiring even more subtle transfers of the ethnic image. The era of the silent film, the phonograph and the radio were dawning on the American scene and each was ready to incorporate the comic Jew as part of the entertainment complex.

Edison invented the phonograph in 1877 but commercial production of phonograph records and machines were not firmly established until the 1890s. When the kinks in the system were resolved so that the recordings and machines could be mass marketed, the comic monologists were among the earliest recruits to test the viability of the new system. Along with Uncle Josh, Casey, Blackface entertainers such as Lew Dockstader, Williams and Walker, and other laugh specialists, was humorist Will N. Steele, who announced in the *Phonogram*, an Edison house chronicle (Nov. 1900), a new series of recordings:

Mr. Einstein, a mythical Hebrew friend of mine who plays the leading part in an original series which I'm introducing, describing his sea sickness during his trip across the ocean to his friend Levinsky, remarks that the ocean makes such a feeling, up and down just like an elevator. Then he suggests that the Captain put him off at the next station. His description of a ship being chased by a whale wherein he tells Levinsky the "whale could eat like a fish" would soften even a stockholder in the ice trust.

Einstein on the War in which he organizes a Hebrew regiment which disbands upon the appearance of three drunken Irishmen is one of the best and most humorous records in my catalogue.

Thus the comic Jew entered the recording studio and became a staple of the industry until the Great Depression all but eliminated the making of phonograph discs. The medium was a most democratic one and sought to exploit the pocket books of every ethnic group. Not long after Will N. Steele introduced the Einstein series, Yiddish entertainers, vaudevillians, and parodists were called upon by Edison, Zonophone, Victor, Columbia, and other labels to provide an endless product of entertainment material. By the 1920s the Golden Age of record output produced such masters of the medium as Aaron Lebedeff, with his "Rumania, Rumania," Ludwig Satz's "Ich vil nit gehn in heder" (I Won't go to Hebrew School), and the perennial favorites Gus Goldstein and Clara Gold, whose company of entertainers had wonderful parodies such as a Yiddish version of "Yes We Have no Bananas" and, if you could post

the 75 cent price, "Yukel Mit Sein Yukelele" was yours for the having. Thanks to the influx of a large immigrant population and the ability of local colorists to create for us a series of chatterbox philosophers, the comic Jew had become a staple of the phonograph industry.



In 1912 Joe Hayman introduced in Great Britain a new phonograph character by the name of Samuel Cohen, and the response generated by these discs was augmented by their appearance in the United States on the Columbia label. These recordings of Cohen on the Telephone and the subsequent records in the Cohen series generated the most fantastic response of any humorous material during the period of acoustic recordings. The comic Jew on record was capable of selling hundreds of thousands of copies. There was a mad rush from the various competitors in the phonograph business to market various Cohen discs. Victor's Cohen came in the form of Barney Bernard, a veteran entertainer soon to appear on film in the famous Montague Glass series--Potash and Perlmutter; Gennett found George L. Thompson for their Cohen; Emerson tried out Louis Mann; and everyone located Monroe Silver. Silver, the most prolific and prolonged of all Cohens, began on the lateral-cut Aeolian Vocalion label and made a career of spreading these monologues out over three decades. Silver cut Cohen discs on no less than two dozen different labels and was able to transfer him successfully to radio via such programs as "Rudy Vallee's Fleischman Hour." Between radio and records Silver toured as a member of the Victor Talking Machine Company's "Eight Famous Artists," a yearly promotional campaign tour, along with his friend and fellow comedian Billy Murray, who teamed with Silver as late as 1942 to make a "Casey and Cohen in the Army" disc on the Beacon label. When Cohen got tired of the telephone, there was the automobile, the houseboat, the opera, the sports arena, and countless other comedic entanglements. And while the majority

of Jewish recorded humor of this period center around "Cohen" there were other unforgettable portraits: Julian Rose gave us "Levinsky at the Wedding" in a series for Columbia; and humorist Harry Hershfield transferred the Abe Kabbible newspaper comics to disc. The comic Jew in the form of the Cohen stories was quite an integrationist force. A Jewish personage became a permanent settler in a majority of non-Jewish homes. The melting pot had finally melted something.

As an example of these Cohen recordings, there follows a transcription of Monroe Silver's "Cohen at the Picnic" from Victor 18608 (1919).



(Sound of cookoo clock striking five times)
(Yawn) Five o'clock. Sarah, wake up Jakey, Abie, Sammy, Izzie, Morris, and Bennie. And don't forget the baby; we're going to the picnic. What did you say, Abie? Your stockings are dirty? All right, turn them inside out. Never mind the toothbrush, Bennie. I got the big one will do for everybody. Yes, Morris, you can wash your neck. We are surely going to the picnic. [Stanley], what, you don't know who's giving the picnic? You're not as dumb as I thought you were. You're dumber. It's the buttonhole maker, my boy. What is it you want to know? What goes around the button? A billy goat. Ha-ha. Hurry up with the shoes around your neck, the necktie on your feet, and no, no, your feet on the necktie, ah, never mind. Go ahead, get busy, do something. Sarah, go in the kitchen and fix the sandwiches: salami, pastрами, corned beef, bologna, sardini, [herring and ice cream chisels]. Don't forget the knives and forks shouldn't smell from heaven. Is everybody ready? Hurry up, Levi, the butcher is going to take us in his automobile [truck]. (Car horn beeps) Here it is now. No, no, it isn't a [Simplex Six], it's a Woolworth Five.

Is everybody on? Let's go. (chugging sound) Ah-ha, just fine. (chugging, beeping) (more beeps) (crash) Oye, an accident. Am I hurt? I don't know yet. I'll have to see my lawyer. Now the question is, how to get to the picnic. Ah ha, here is a station. And a Jewish railroad company, too. Can you beat it? The Levi Valley. I'll go and get the tickets. Hey, mister, I want you to give me eight tickets for Springfield. Springfield, Ohio; Springfield Mass.; or Springfield, Illinois? Hey mister, which is the cheapest? All aboard. (train chugging sound) How do you do, mister conductor? Here are the tickets.

Say, where is the ticket for that boy?

What, for that little boy? He's only six years old.

Well, when he's seven, you put him on the police force. Come on, give me a ticket for that boy, or I'll make trouble for you.

Yeah, yeah, you'll make trouble for me. My wife is talking to the baggageman in the first car, my daughter is flirting with the brakeman in the last car, Abie swallowed his ticket, then he lost his hat through the window. Jakey lost one shoe. Izzie is sick in the basement and a passenger just gave my boy, Morris, a piece of ham. And you want to make trouble for me? Go ahead. Hey, my friend, is this your family or a picnic?

(Southern voice speaking) Don't get fresh, this is my family and believe me, [it ain't] no picnic.

Next station, [Funcatore]. Say, mister conductor, what was that you said? Next station, [Funcatore]. Say conductor, just once more, tell me what it was. Say, don't you understand English? Sure I understand you, but my boy, Abie, likes to hear you talk. Next station is [Funcatore], the buttonhole maker's picnic. Oye, we're going to have a fine time. All out for the buttonhole maker's picnic. Sarah, he said, "All out." I'm all in. Abie and Sammie and Izzie; Morris and Bennie, come on get behind. Follow the pappa and the mamma to the picnic grounds. Never mind what the baby wants. Wait 'til we get to the picnic. Well, we are here, let's make the worst of it. Shut up, Abie. Oh, you want to see a monkey. Well, let's look in the glass. Izzie, get away from the elephant's trunk. Yes, yes, that's his trunk. What, the one in the back? That's a valise. Sarah, ask how much a ride on the toboggan slide. Ten cents! Ten cents for the whole family? No, ten cents each. That ain't no bargain. Morris, what is it you said? A swing for nothing that the whole family can go on. Oye, that's a picnic. Sarah, where is all the baskets with the lunch? I'm feeling hungry. Abie, go find the table. Morris, you find the benches. Izzie, get the bottle filled with the water. Jakey, get the tablecloth. Oye, oye, your mamma forgot the tablecloth? And she brought the bed sheet? Well, [nope], that'll do. Stop that. Don't push the

celery in your buttonhole. It's not a bouquet. Abie, what's the matter, you eat with your fork? Did mamma forget to give you a knife? Oye, look who's here. How do you do, Mr. Levi? You're looking terrible, thank goodness. Are you here for pleasure or have you got your wife with you? Shut up, don't eat so loud. What? The roast beef ain't tender? Well, do you want it to jump up and kiss you? Good bye, Mr. Levi. Are you going for good? Good. Come and see me never. Say, Sarah, why did you turn your back on Mr. Levi when he said he was angry? Oh, you thought he said he was hungry? Everybody get ready, we're going to get the pictures taken. Hey mister, how much for pictures for children? What? Five dollars a dozen? It can't be done. I only got eleven. Well, all right. I'll be a sport; we'll all get in. I wonder what time the 10:15 train leaves? 45 minutes to eleven? All right, let's go home. All aboard. (train chugging) Sarah, look. The same conductor. It looks like more trouble. Oye, Mr. Levi lost his luggage. The cork fell out of his bottle. It's the truth what people say that he's well preserved. Well, why shouldn't he be? All the time he's pickled. Get up everybody, the train is commencing to stop. We'll be home lately. Sarah, [Lucie], get off the train, I have nothing but trouble. And we ain't home yet. We [got to walk two] blocks on the hill. Yeah, yeah, there's nothing on the level anymore. Oh, well, here we are at last. Is everybody in the house? Put the cat out. Wind up the clock. Oye, the bed feels good. (Cookoo clock sounds) That was a fine picnic. The end of a perfect day.

18608 Cohen at the Picnic—Part I

10m. lat

price 65c Cohen at the Picnic—Part II

Those who went to Cohen's wedding and followed the course of his honeymoon (1890!) will learn in this record that he now has a raft of children. Many of them crowd onto the "flavor" of Abe Levy, the butcher, to go to the Buttonhole Makers picnic. It "busts" on the way, and they have to take the train. Cohen doesn't like to pay fare for the youngest, and he and the conductor "hand one another a few." Tribulation continues at the picnic grounds. Mr. Levy, who lost his "baggage" when the cork came out of it, wanders by the Cohens' spread at lunchtime, and Mrs. Cohen turns her back on him. Called upon to explain, she thought he said he was "hungry" when he said "angry." Cohen bears out the good old principle of thrift by some absurd bargain with side show and attraction-men. He is a good husband and father, protecting his flock shrewdly and with humor.

Monroe Silver

Monroe Silver



35692 The American Flag (Josef R. Dink)

William Sterling Batts

case during the immigrant period. Folk humor was relegated to the Yiddish theater, a medium less in the public eye and consequently less controversial. What might have been regarded as humor in 1914 could be a form of anti-semitism by the late 1930s. *Luftmenschen* (the comical, philosophical Jewish wanderers) brought one a step lower, conformity, a step higher. Also, the new medium of radio required a more sustaining situation comedy type format not as agreeable to the gimmick comedians of vaudeville. Cliche comedians such as Jack Pearl were an early mainstay of radio but quickly fell from popularity in the ratings wars engendered by changing audience demands. Jewish characters such as Mrs. Nussbaum from the Fred Allen show were incorporated into a larger format of slick patter and exquisite timing. By the post-War period the whole output of Jewish recorded humor had been relegated to second-hand junk and remainder bins where they lay as a never-ending reminder of perhaps happier times for a public with a less critical and more simplistic approach to life.

As a collector I felt some responsibility for this lost treasure trove of Jewish humor and in particular for the series on Cohen and sought to collect enough examples from each period to make an accurate analysis of the material and to become acquainted with the various humorous techniques of the vaudeville comedians. Some conclusions can be drawn. First, Silver and Hayman, the two principal Cohen monologists, (and probably others) were not insensitive to lifting material from each other; a number of the monologues are almost verbatim transfers. Information at the moment is lacking to reach any firm conclusions regarding the chronological priorities in the case of these gentlemen. Secondly, and more importantly, Jewish humor, at least as represented on English-language recordings, seemed to be reaching out to middle class values.

By the mid-1920s, country humor was being placed in separate numerical series along with country (hillbilly) music. Similarly, Ukrainian, Polish, Italian, etc., language humorous sketches were placed in their respective foreign language series, as were the Yiddish language comedy routines. But the English language routines, such as the Cohen monologues, along with those of Uncle Josh, the vintage vocal groups such as the Peerless Quartet and the Sterling Trio, and the numerous specialty acts that had survived since the dawn of the phonograph age, were laid to rest amid the popular record series, which by and large were tracking changing urban tastes and stylistic innovations. By 1927 there was a great reduction of this type of recorded material, and I would venture to say that talking pictures, radio, and social mobility contributed to these changing styles even before the Great Depression brought about the near-total collapse of the record industry.

My study of "Cohen on the Telephone" is an attempt to place within an historical perspective

By the mid 1930s the comic Jew was already an archaic symbol on the performing circuits. It had been a decade since the quota system had placed stringent restrictions on the immigration patterns of the United States. Those comedians such as Julian Rose who still parodied ghetto symbolism were protested against by B'nai B'rith and other Jewish welfare agencies. The rise of antisemitism as a central issue in Nazi Germany created a backlash against any form of self-deprecation, and the comic Jew came to be looked upon with a more critical awareness than was the

an accumulation of humor that fostered enormous amounts of goodwill from an ethnic heritage and a folk humor that for 200 years has been part of the American scene. The sound recording is a rather new device historically speaking, but it became valuable in asserting a commitment to the past, and also a valuable resource in documenting that commitment.

As a boy growing up in Boston during the 1950s I witnessed an unusual phenomenon: Victrolas were being discarded by the dozens as new technology created more modern phonographic products touted as "stereo" and "high fidelity." Inexpensive 78-rpm discs were available in enormous quantities; in fact, anyone willing to buy a machine could generally get the records included free. Today, because of the high cost of doing business, small second-hand stores are disappearing and flea markets and charity shops are no longer the great depositories of our ethnic cultural past. Future scholars will no longer be able to pick out cultural relics from the vast network of junk shops and will have to be provided with better resource material in order for them to conduct scholarly investigations. Thus my "Cohen on the Telephone" project will include six separate phases: 1) a photographic documentation of the material as

part of the visual presentation of source material; 2) the transcription of these monologues for eventual publication (and I'm extremely grateful to Joe Hayman, one of our pioneer recording artists, for his publications of this material in the 1920s); 3) a discography of all related recordings pertinent to this material; 4) a bibliography of material which I feel would add to the appreciation of the humor, culture, and ideology of the immigrants and their relationship to the American scene; 5) an extensive accumulation of sheet music both in Yiddish and English which helps give a complete picture of the style and sensitivity of the times; and 6) a small body of film and radio material. It is my hope that this research will open up new avenues of consideration of a discographical and cultural nature. (For example, in the course of my work I've come across countless Italian, Greek, and German folk material on records that also deserve study. Researchers in all these areas could provide a valuable service for future social historians.) To the many collectors in this country my sincerest thanks. They have preserved a rich cultural heritage that might otherwise have been lost.

--Milwaukee, Wisconsin



A PRELIMINARY CHECKLIST OF RECORDINGS OF
"COHEN ON THE TELEPHONE" AND ITS SEQUELS

The immense popularity of the various versions of "Cohen on the Telephone" prompted dozens of follow-on recordings by Monroe Silver and many other artists. The following checklist notes all such 78-rpm recordings of which we are aware. The usual discographic format is not followed here because recording dates and correspondences between different issues of the same masters are not always known. The listing is alphabetical by performer's name. Following the title of the selection are given label and release number and, when known, release date and (in parentheses) master number. Any additions or corrections that readers can supply will be welcome.

- Bernard, Barney, *Cohen at the Telephone*. Victor 18029 (B-17337-2), 1916.
_____, *Cohen's Second-Handing Car*. (B-18869-1-2), 1916 (unissued).
- Bernard, Rhoda, *Cohen Owes Me 97 Dollars*. Victor 18023 (B-17453-2), 1916.
- Brice, Fanny, *Mrs. Cohen at the Beach Pt. 1*. Victor 21211 (BVE-41187-3), 1927.
_____, *Mrs. Cohen at the Beach Pt. 2*. Victor 21211 (BVE-41194-1), 1927.
- Burkhardt, Maurice, *Cohen Owes Me 97 Dollars*. Edison 50321, 1917.
- Clare, Tom, *Cohen on the Telephone*. HMV, 1928.
_____, *Cohen Rings Up His Tailor*. HMV, 1928.
- Duprez, Fred and Joe Hayman, *Cohen and the Company Promotor*. Reg 7735 (69640), 1919.
_____, *Cohen, Insurance Agent*. Reg 7735, 1919.
- Hayman, Joe, *Cohen on the Telephone*. Columbia A2190 (28564), 1917.
_____, *Cohen Telephones the Health Department*. Columbia A2192 (29685), 1917.
_____, *Cohen Telephones from Brighton*. Columbia A2192 (29517), 1917.
_____, *Cohen at the Real Estate Office*. Columbia A2488 (65567), 1917.
_____, *Cohen Calls His Tailor on the Phone*. Columbia A2488 (29770), 1917.
_____, *Cohen and the House Boat: Cohen Phones For It*. Columbia A2779, 1919.
_____, *Cohen and the House Boat: Pt 2. On the Boat*. Columbia A2779, 1919.
_____, *Cohen, Commercial Traveler Pts 1&2*. Columbia A2961, 1919.
_____, *Cohen Phones About His Auto*. Columbia A3772 (71865), 1922.
_____, *Cohen Phones Gas Company*. Columbia A3772 (65841), 1922.
_____, *Cohen Buys a Wireless Set*. Columbia A3832 (71980), 1922.
_____, *Cohen Listens in on the Radio*. Columbia A3832 (71978), 1922.
_____, *Cohen Phones the Plumber*. Columbia A3904 (80958), 1923.
_____, *Cohen on Telephone Etiquette*. Columbia A3904 (80972), 1923.
_____, *Cohen Phones for a Phone*. Columbia 3D (80956), 1923.
_____, *Cohen Phones Mrs. Levi Regarding a Matter of Money*. Columbia 3D (80959), 1923.
_____, *Cohen at the Fight*. Columbia 123D (80974), 1923.
_____, *Cohen Phones His Son at College*. Columbia 123D (80957), 1923.

Hayman, Joe, *Cohen on the Telephone*. Columbia 792D (A-3416-1), 1926.
 _____, *Cohen Phones Gas Company*. Silvertone 3188 (65841), 1922.
 _____, *Cohen Phones About His Auto*. Silvertone 3188 (71865), 1922.
 _____, *Cohen on the Telephone*. Silvertone 28564.
 _____, *Cohen at the Call Office*. Re G-7066, 1915.
 _____, *Cohen is Arrested for Exceeding the Speed Limit*. Re G-7066, 1915.
 _____, *Cohen's Recruiting Speech*. Re G-7134, 1915.
 _____, *Cohen Phones His Tailor*. Re G-7134, 1915.
 _____, *Cohen at a Prizefight*. Zonophone 5239 (Yy-14996-2), 1928.
 _____, *Cohen Forms a New Company*. Zonophone 5239 (Yy-14998-2), 1928.
 _____, *Cohen on Telephone Deportment*. Zonophone 5831.
 Mann, Louis, *Louis Mann's Cohen on the Telephone*. Emerson 783, 1917.
 _____, *Louis Mann's Cohen on Astronomy*. Emerson 783, 1917.
 Piotti, Lewis, *Cohen at Telephone*. Pathe 20209, 1917.
 Ryan, Johnny, *Cohen Is Living the Life of Riley*. Edison 51795, 1926.
 Silver, Monroe, *Cohen at the Movies*. Aeolion Vocalion 14013, 1919.
 _____, *Cohen the Politician*. Banner 2009, 1927.
 _____, *Cohen at the Telephone*. Banner 2009, 1927.
 _____, *Cohen at the Wedding*. Banner 2038, 1927.
 _____, *Cohen at the Opera*. Banner 2038, 1927.
 _____, *Cohen Listens to the Radio*. Banner 2045, 1927.
 _____, *Cohen on his Honeymoon*. Banner 2050, 1927.
 _____, *Cohen's New Auto*. Banner 2050, 1927.
 _____, *Cohen Talks About Ladies*. Cameo 538, 1924.
 _____, *Cohen's Automobile*. Cameo 538, 1924.
 _____, *Cohen on the Radio*. Cameo 539, 1924.
 _____, *Cohen Becomes a Citizen*. Cameo 539, 1924.
 _____, *Cohen on Prohibition*. Clover 1691 (41227), 1925.
 _____, *Cohen on the Telephone*. Clover 1691 (41391), 1925.
 _____, *Cohen on his Honeymoon*. Edison 50667, 1920.
 _____, *Cohen's Wedding*. Emerson 10176, 1920.
 _____, *Cohen on his Honeymoon*. Emerson 10176, 1920.
 _____, *Cohen on Prohibition*. Emerson 10232, 1920.
 _____, *Cohen Talks About the Ladies*. Emerson 10232, 1920.
 _____, *Cohen at Telephone*. Emerson 10272, 1920.
 _____, *Cohen's New Auto*. Emerson 10272, 1920.
 _____, *Cohen on Prohibition*. Famous 5095 (4406-2).
 _____, *Cohen's New Auto*. Famous 5095 (41392-3).
 _____, *Cohen on the Telephone*. General 1708 (2604), 1940.
 _____, *Cohen on his Honeymoon*. Lyric 5602.
 _____, *Cohen on Prohibition*. Lyric 5602.
 _____, *Cohen on Telephone*. National Music Lovers 1111 (764-1), 1925.
 _____, *Cohen Buys an Auto*. National Music Lovers 1111 (41392-3), 1925.

- Silver, Monroe, Cohen at Movies. Okeh 4145, 1920.
- _____, Cohen Talks About Ladies. Okeh 4145, 1920.
- _____, Cohen Talks About Ladies. Pathe 020856, 1923.
- _____, Cohen Gets Married. Pathe 22223, 1919.
- _____, Cohen on his Honeymoon. Pathe 22223, 1919.
- _____, Cohen at Wedding. Puritan 9109.
- _____, Cohen Takes Friend to Opera. Puritan 9109.
- _____, Cohen on the Radio. Puritan 9117, Paramount 33117 (1096), 1922.
- _____, Cohen at Movies. Puritan 9117, Paramount 33117 (1095), 1922.
- _____, Cohen Talks about Ladies. Perfect 11057.
- _____, Cohen's Wedding. Regal 990, 1921.
- _____, Cohen at Telephone. Regal 990, 1921.
- _____, Cohen at the Movies. Regal 9328, 1922.
- _____, Cohen Listens to the Radio. Regal 9328, 1922.
- _____, Cohen Talks About Ladies. Silvertone 1203, 1922.
- _____, Cohen's New Automobile. Silvertone 2105.
- _____, Cohen at Movies. Silvertone 2105.
- _____, Cohen Phones About his Auto. Silvertone 8304.
- _____, Cohen on the Telephone. Silvertone 8304.
- _____, Cohen on Telephone. Supertone 9125, 1928.
- _____, Cohen Phones about his Auto. Supertone 9125, 1928.
- _____, Cohen on the Radio. Tremont 486, 1924.
- _____, Cohen Becomes a Citizen. Tremont 486, 1924.
- _____, Cohen at the Movies. Triangle 15060.
- _____, Cohen on Radio. Triangle 15060.
- _____, Cohen Gets Married. Victor 18501, 1918.
- _____, Cohen on his Honeymoon. Victor 18501, 1918.
- _____, Cohen at Picnic Pt. 1. Victor 18608, 1919.
- _____, Cohen at Picnic Pt. 2. Victor 18608, 1919.
- _____, Cohen's Trouble. (33545-2), 1925 (unissued).
- _____, Cohen Talks About Ladies. Vocalion 14309, 1919.
- _____, Cohen on the Clique of Nations. Vocalion 14064, 1920.
- _____, Cohen's New Automobile. Vocalion 14105, 1920.
- _____, Cohen at Telephone. Vocalion 14114, 1920.
- _____, Cohen the Politician. Vocalion 14114, 1920.
- _____, Cohen on the Radio. Vocalion 14429, 1922.
- _____, Cohen Becomes a Citizen. Vocalion 14429, 1922.
- _____, Cohen Visits Dr. Coue. Vocalion 14576, 1923.
- _____, Cohen Visits Tutankhamen's Tomb. Vocalion 14576, 1923.
- Silver, Monroe and Billy Murray, Casey and Cohen in Army Pt. 1. Beacon 2001 (14424), 1942.
- _____, Casey and Cohen in Army Pt. 2. Beacon 2001 (14425), 1942.
- Silver, Monroe and Steve Porter, Cohen Takes His Friend to the Opera. Vocalion 14282, 1921.
- Sternau, Bernard, Cohen Phones the Real Estate Office. Pathe 20409, 1918.
- _____, Cohen Calls His Tailor on the Phone. Pathe 20409, 1918.

Stone, Gus, (The Canadian Cohen), *Cohen Phones His Tailor*. HMV 216004B (900), 1918.
 _____, *Cohen's Recruiting Speech*. HMV 216004A (900), 1918.
 Tannen, Julius, *Cohen at the Telephone Pt. 1*. Victor 20921 (BVE39964), 1927.
 _____, *Cohen at the Telephone Pt. 2*. Victor 20921 (BVE-39965), 1927.
 Thompson, George L., *Cohen on the Telephone*. Edison 50327, 1917.
 _____, *Cohen at Telephone*. Gennett 4540, 1919.
 _____, *Cohen Telephones the Garage*. Gennett 4540, 1919.
 _____, *Cohen Telephones the Garage*. Imperial 5500, 1917.
 _____, *Cohen Phones the Garage*. Okeh 1024, 1918.
 _____, *Cohen Telephones the Gas Company*. Operaphone 1061, 1916.
 _____, *Cohen at the Telephone*. Paroquette 93, 1917.
 _____, *Cohen Calls Up the Gas Company*. Paroquette 113, 1917.
 _____, *Cohen Telephones Gas Company*. Starr 8532, 1918.
 _____, *Cohen in a Restaurant*. Starr 8532, 1918.



THE RISE AND DECLINE OF STANDARD RADIO TRANSCRIPTION COMPANY

By Linda L. Painter

During the 1930s and up to the early fifties music broadcast over radio was primarily from electrical transcriptions. The 16" ETs were a development of the earlier 16" vitaphone discs which had been used for sound for motion pictures; vitaphones were sent to movie theaters to be played in synchronization with the film print. The same presses and playback equipment for vitaphones could be used for transcriptions. In fact, RCA entered the transcription business when vitaphones became obsolete after the perfection of the sound-on-film process. Art Rush (who later became business manager for the Sons of the Pioneers) was working part time at RCA when he discovered that their vitaphone presses were being cut into scrap iron to sell to Japan. Horrified at the waste of these machines (worth \$16,000 each), Rush convinced the RCA executives to start a transcription company and halt the destruction of the presses. RCA agreed and in 1934 appointed Rush as its West Coast Manager for their new Electrical Transcription Department.

Shortly after RCA's Transcription Department was created, two other Los Angeles-based transcription companies were formed--C. P. MacGregor and Standard Radio. Los Angeles during this time was a thriving center for country and western music and RCA and Standard Radio recorded many artists in that field (MacGregor specialized in dramatic shows), thereby contributing greatly to their later success. In spite of the important role played by the transcription companies for all types of musical performers, nothing has ever been written on them--how they were formed, and how they operated. The company which was particularly important to country and western as well as popular artists was Standard Radio, based in Hollywood, California. Standard was formed in 1934 by Jerry King, who was then general manager of KFWB radio station (owned by Warner Brothers). While he was working at KFWB, King, unbeknownst to Jack Warner, began recording some of the Warner Brothers artists on transcription discs--an orchestra led by Kay Kayser with Ginny Sims as vocalist, and Paul Whiteman's quartet, the King's Men. King sent samples of these recordings to firms representing radio stations, and at the Ed Petry Company a man named Ed Voynow contacted a friend of his, Milton Blink (who at the time was selling recordings of the events of the World's Fair), to sell King's new line of transcription programs. Blink was impressed with the artists



Jerry King, Founder and President of
Standard Radio

as well as the quality of the recordings and sold the shows to the Seminole Paper Company for approximately twenty cities. King was so pleased with Blink's salesmanship that he flew to Chicago to meet him personally.

By this time, Jerry King had made a series of recordings by the Sons of the Pioneers (102 selections). Blink admits to having tried to discourage King from recording this group:

"But," said Jerry, aghast at my lack of talent taste, "they yodel in harmony." And indeed they did, most effectively in their famous theme, "Tumbling Tumbleweeds." Well, it takes a big man to admit he's wrong

doesn't it? So I went out and sold the Sons of [the] Pioneers to a few national mail order sponsors like Sterling Insurance and Willard's Message for Stomach Sufferers [for WBBM radio station in Chicago.]¹

Milt Blink convinced King to produce a general music library to be leased to radio stations. King took Blink's advice and got the backing of Seth Ely. According to Blink, "Jerry figured that by using mostly studio talent from his station, we could produce 200 selections as a starting library and add 20 a month, and we could get off the ground if we secured one-year contracts from at least forty stations."² Blink signed with Standard Radio for the Chicago contract, at \$250 per month, so he could continue supplying discs to WBBM. He went on the road for three weeks to sell the library, covering one and two cities a day "from the Twin Cities down to Louisville and from Pittsburgh to Denver." He signed fifty stations in those three weeks, and Standard Radio was now officially in business, starting its service in May of 1935. Later in 1935, Blink bought out Seth Ely's share in the business and became Vice President of Standard Radio, operating out of Chicago, in charge of six salesmen (each covering a region of the United States) as well as representatives in Canada and Europe; advertising, publicity, promotion, and producing recording sessions that were made in the Midwest and on the East Coast. Now that Standard Radio was underway, King left KFWB and assumed his role as President of the organization. He was in charge of artists and repertory, and the administration of the Hollywood office which handled recording, script-writing of shows, continuity writing to accompany each selection, payments of recording fees to music publishers, contractual agreements with artists and with the radio stations.



Milt Blink, Vice President of
Standard Radio

Standard Radio built up a top quality general music library and helped many types of performers in their careers. Some of the artists who recorded for Standard before recording for commercial companies were: Nat King Cole, Spike Jones, Les Paul, Kay Starr, Art Tatum, Frankie Laine, Mike Douglas, Lawrence Welk, the Sons of the Pioneers, and Jimmy Wakely and his Rough Riders (Johnny Bond and Dick Rinehart). The members of the latter two groups each recognized the important part that Standard Radio played in broadening their exposure and increasing their popularity. According to Blink, the Sons of the Pioneers's transcriptions were "highly successful and were really the forerunner of our general music library....[their selections] ran for years and years on radio stations. The stations had no trouble in getting local sponsorship."³ King recorded the Pioneers in two further sessions in 1935, making a total library of 271 selections. The Sons of the Pioneers's library was retained, by Standard, as separate from their general music library and was sold, rather than leased, to stations.

Jimmy Wakely recently stated that he, Johnny Bond, and Dick Rinehart definitely owe much of their success to Standard Radio.⁴ They had come to Los Angeles from Oklahoma in 1939, and were recorded that same year by Standard. Their popularity soared with the exposure they were given and led to their signing recording contracts with major companies (Wakely, Decca; Bond and Rinehart, Columbia). In 1939, they recorded for Standard as Jimmy Wakely and his Rough Riders; in 1941, as Johnny Bond and his Red River Valley Boys. (They also went on to record for other transcription companies--World, as the Rodeo Boys; NBC, as the Jimmy Wakely Trio.)

Recording of Artists

Until 1948-49, when tape was developed, all recordings were made directly onto the master disc. In 1934-35, the master consisted of wax; after 1935, acetate. To record directly onto the master, some problems arise--the group recording must do it perfectly the first try or a new master has to be brought out and the whole session begins again. A typical recording session, before the advent of tape recordings, might run as follows:

A studio is rented and the artists meet there with the studio's engineer; Standard's chief engineer, and musical director; and a Musician's Union representative who makes sure they do not run into overtime, or if they do that the group is paid for it. The length of time of the session depends on how many tunes are to be recorded and if the group needs to rehearse before actual recording begins. Artists such as the Sons of the Pioneers, for example, would need very little, if any, rehearsal time, because they were used to performing together; whereas vocalists who bring in studio musicians would need a longer time since they have not previously worked together. Some rehearsal is needed, however, for the engineer so that he can take readings and mix the

sound properly. When Ernest Baumeister was chief engineer for Standard, he would turn over the final decision of sound to the leader of country and western groups, because he recognized that they knew best how their music was to sound (Spade Cooley, for example, liked a lot of bass on his recordings).



Transcription disc recorder

Next, a master would be put on the transcription recording machine. When wax masters were in use, they were delivered to the studios approximately 3" to 4" thick, then pared down on a cutting machine to make the top level, resulting in a 2" to 3" thick blank. They were then stored in a cabinet which was maintained at 72°. For 16" discs, a 17 1/4" diameter wax or acetate blank was used; for 12" (such as the Pioneers library), the blank was 13 1/4" diameter. The transcription recorders, prior to 1938, operated from the center of the disc to the outside; the opposite of how discs today are made. This direction was preferred because as the stylus was cutting into the disc to form the grooves, chips would fly out and towards the inside. If the disc was being cut from the outside to the center, then the chips would be in the path of the stylus. In 1938 a suction tube was developed that could be attached to the arm to pick up the chips. With the suction tube and the development of a hot stylus, recordings could be made to start on the outside of the disc, thereby making better use of the disc, as the outside is of higher quality. (The label on the disc indicated whether it should be played from the outside or inside.)



Label indicating that disc is to be played from inside to outside

Now the session is ready to begin. The artists are cued either by a system of yellow, green and red lights in the studio--the yellow light signaling the group to prepare to start; the green, to begin; and the red, to stop; or by a simple hand cue given by the engineer. A verbal cue could not be used because the disc would pick up the sound and there was no way to eliminate it afterwards. After the first number, the group would stop and await the signal to begin their next tune. The engineer, meanwhile, is turning the disc two revolutions so that one song does not run into the next. Before tape recordings, the number of revolutions between songs could vary from 1/4 to 1/2 a turn. This would occur because the group did not start exactly on cue. After tape was in use, Standard Radio standardized their revolutions to two, so the announcer at the station would know exactly where a selection began on the disc. (An arrow was cut into the master pointing to the starting place of the revolutions.)

The 33 1/3-rpm 12" discs the Sons of the Pioneers made consisted of three songs to a side. If a mistake was made, the wax master would be taken off the recorder (to be reburnished later, for further use) and a new one put on, and the session would begin all over again. For 16" discs such as those of Jimmy Wakely, five selections were on each side, and if a mistake was made on the last tune--and if it was small enough--they would let it pass, rather than start from the beginning. This was particularly true when recording large orchestras.

Finally, the session would be over, after lasting from two to six hours; the masters were then ready to send to the pressing plant; the final product being a 12" or 16" shellac disc (after 1945, vinylite). Standard used various pressing plants over the years, but primarily Allied, RCA, and Columbia.

The contracts for recording were made per session, with a one-time fee paid, and no royalties of sales, rentals, or airplay. Standard Radio's library consisted of various types of mu-

sic, including popular, cowboy-hillbilly, novelty, classical, jazz, big bands, pipe organ, hymns, military bands, ethnic music, and others. The library also included jingles for all types of merchandise from dry cleaning to ladies wear to appliances; weather reports; and the most comprehensive sound effects library of any of the transcription or film companies (compiled by Rusty King, Jerry King's brother). Each type of music was designated by a letter, i.e., Q = instrumental novelty; R = vocal novelty; P = dance and popular music; V = hillbilly or cowboy (later changed to "folk"); U = hymns; T = concert music.

NAME	SECTION	TYPE	PAGE
HARDWARE JINGLES	Thomas 11	Commercial	CA 4
HARMONY HAWAIIANS	O	Hawaiian Trio	35
HERZON HALL	O	Instrumental Novelty	36
HOLLYWOOD SALON ORCHESTRA	T	Salon Orchestra	37
MURBERT SKEETER	V	Western Group	38
INFANTS WEAR JINGLES	Thomas 21	Commercial	CA 5
INTERLUDES	Thomas 3	Harp and Vibraharp	39
JEWELRY JINGLES	Thomas 4	Harp and Vibraharp	39
JINGLES:	Thomas 16	Commercial	CA 7
Appliances	Thomas 20	Commercial	CA 5
Auto	Thomas 17	Commercial	CA 3
Bakery	Thomas 21	Commercial	CA 6
Bath	Thomas 21	Commercial	CA 6
Beauty Parlor	Thomas 20	Commercial	CA 5
Bus	Thomas 22	Commercial	CA 7
Christmas	Thomas 14 & 20	Commercial	CA 1 & 5
Dairy	Thomas 21	Commercial	CA 4
Department Stores	Thomas 21	Commercial	CA 6
Dollar Day	Thomas 14	Commercial	CA 1
Drugstore	Thomas 22	Commercial	CA 7
Dry Cleaning	Thomas 20	Commercial	CA 5
Fur	Thomas 22	Commercial	CA 7
Fur Storage	Thomas 22	Commercial	CA 7
Furniture	Thomas 15	Commercial	CA 2
Grocery Store	Thomas 22	Commercial	CA 8
Hardware	Thomas 21	Commercial	CA 6
Iceberg's Wear	Thomas 16	Commercial	CA 2
Jewelry	Thomas 22	Commercial	CA 7
Ladies Ready To Wear	Thomas 22	Commercial	CA 8
Market	Thomas 22	Commercial	CA 3
Men's Clothing Spot Ads	Thomas 17	Commercial	CA 2
Shoe Store	Thomas 21	Commercial	CA 3
Text	Thomas 21	Commercial	CA 2
JONES SPIKE	U	Novelty Orchestra	39
JUBALAIRES, THE	U	Mix Opera: Pop & Spirituals	39
KING PEE WEE	U	Western Group	40
KING'S MEN, THE	O & X	Mix Opera	41
LADIES READY TO WEAR	Thomas 22	Commercial	42
LAINE, FRANKIE			43
LE MAR, EDWIN	X		44
LE WINTER, DAVID			45
LEWIS TEXAS JIM			
MALNECK, MATTY			46
MARKET JINGLES			47
MARTIN, FREDDY			48
MARTIN, NOBIA			49
MASSEY, CURT			50
MEN'S CLOTHING SPOT ADS			51
"RAY BILLY"			52
"MILLS BILLY"			53
"CHELL BOY" MOIR			54
"JODEPHAIRES THE"			55
MOLINA, CARLOS			56
MOOD MUSIC			57
MORE'S THREE BLAZERS, JIM			58
MORE, OSCAR			59
MUSICAL IMPRESSIONS			60
NEW YORKERS THE			61
NORMAN, LUCILLE			62
NORVO, TIO RED			63
NOVELTY ACES			64
NOVY, MISCRA			65

The studio Standard rented for a recording session would depend on the type of music being recorded. The size of the group was, of course, a factor, but also to be taken into consideration was the sound quality to be achieved. Harry Bryant, former engineer at NBC and Radio Recorders of Hollywood (the latter was where Standard did most of their recording) stated that each studio was a little different; e.g., the best drama programs were recorded in Studio A; a moderate size orchestra sounded best in Studio B. He said, however, that he believed the engineers "had better control over sound if a studio is fairly dead; for a more lively sound, Radio Recorders built an echo chamber from which echo could be put on any microphone, then the sound would be mixed and the echo added in."⁵ Also, with a fairly dead studio there were ways to brighten it up: using more wood and less celotex; portable splays could be placed around the musicians. When recording directly onto disc, less distortion was picked up, giving greater freedom than when recording onto

tape. According to engineer Bob Nicholas, in the early years of recording it was believed that the studios should be dead, and felt curtains would be hung around the walls. He stated that when you now hear old discs being played, you can hear the difference between a dead studio and a studio in which they tried to brighten the sound.⁶

Continuity and Script Material

As soon as the musical selections to be recorded were chosen, a staff of men and women would begin writing the continuity for each piece. The continuity consisted of a short paragraph about each selection for station announcers to read when they played it. Below are a few examples of continuity for some Sons of the Pioneers selections:

"Auld Lang Syne"--*This fine old Scottish air, one of the best loved folk songs of all time, played and sung as it would be by a group of cowhands gathered around the campfire after the day's work is done.*

"Casey Jones"--*What can be said about this best known of all old-timers. The Pioneers have varied the lyrics somewhat, they say these are the words handed down to them by their grandpappies.*

"Echoes from the Hills"--*This is a typical tune by the well known writer of such melodies, BOB NOLAN. It is a song of home-sickness, of a wandering boy, who no matter where he is, hears echoes from the hills.*

"Song of the Pioneers"--*A musical cowboy type of song, something new in hill-billy and western music. VERNE SPENCER wrote this number as a new theme for the group.*

"Texas Crapshooter"--*HUGH FARR's fiddle solo of the most prized accomplishment of the barn-dance fiddler.*

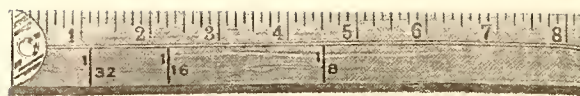
The continuity would be typed on 8 1/2" x 11" sheets and sent to the radio stations weekly. Each paragraph was identified by the library number of the disc, and the number of the band (or, in the case of 12" discs, whether the song was inside, center, or outside). For many artists, in addition to continuity, voice tracks would be recorded on discs to accompany the transcription. Voice tracks of an artist introducing his own band would give the appearance of a live, rather than recorded, show. In fact, an artist could be featured in a 15- or 30-minute show, and to the radio audience it sounded as though the musicians were appearing live at their local station. So that listeners could not be misled, however, the FCC created a ruling that every half-hour an announcement would have to be made that the program was recorded.

In addition to providing continuity so announcers could create their own shows, Standard also employed script writers to put together weekly programs: "Broadway on Parade," "Evan-tide Echoes," "For Mother and Dad," "Modern Concert Hall," "Hollywood Brevities" to name a few. When Chuck Benedict was head of script-writing, he selected a staff who specialized in various types of music, so programs could be created featuring certain types of music: Hawaiian, Latin American, Chamber Music, Country and Western, etc. He also wrote some of the shows, as did Lewis Teegarden, who was General Manager and General Counsel of the Hollywood Office. (Teegarden wrote "Evan-tide Echoes" and "For Mother and Dad.")

To eliminate long pauses between selections, radio stations always had two or three playback machines. This system allowed the announcer, while a selection was playing on one turntable, to "cue up" the next one on the second turntable and have it lined up ready for instantaneous play. Three turntables were used when harp interludes or voice tracks were to be played between selections. A series of interludes on the harp were recorded, which started in one key and ended in another, to match the proper keys of the two selections, creating a more fluid transition from one musical number to the next. For voice tracks and interludes, while a piece was playing, the next voice track or interlude and musical selection were put on the other two turntables and lined up for play. (The playback machines were also equipped to play either lateral or vertical grooved discs--World, for example, was vertically cut; while Standard was lateral. The label of the disc indicated whether it was *lateral* or *vertical*.)

Leasing Arrangements with Radio Stations

In order to compete with other transcription libraries, Standard Radio developed a general music library with a wide variety of music as well as recording the top artists of their fields. The Cowboy and Hillbilly section included Spade Cooley, Eddie Dean, Johnny Bond and his Red River Valley Boys, Jimmy Wakely and his Rough Riders, and Gene Autry; other artists included Lawrence Welk, Gene Austin, the King Cole Trio, Bob Crosby, Tommy Dorsey, James Dorsey, Doris Day, Art Tatum, Les Paul, Jack Teagarden, and Freddie Martin. Radio stations leasing from Standard knew they would be receiving popular performers which would please their audience, as well as the current hit tunes (in order to keep their library current, Standard regularly deleted dated material). Transcription companies could compete with commercial record companies because in the early years the quality of transcriptions was better than that of 78s; a wider variety of material could be offered by transcription services; they offered services not available elsewhere; and prior to 1942-43, 78s were sold to radio stations by the record companies. (According to Jimmy Wakely, Capitol Records in 1942 or 1943 were the first to give discs to stations free of charge.)



1-HOW MANY USABLE SELECTIONS IN THE BASIC LIBRARY?

The basic library is the foundation of any transcription service, upon which the entire structure rests. It should be carefully checked at three essential points.

- Size** Check quantity against quality. Does the basic library include a large number of "dead" titles not properly usable, in order to swell the size?
- Quality** Measure the recording quality of the transcriptions by the most modern standards, and check for uniformity.
- Talent** This important factor should be tested for name value and entertainment value for the ability to compete successfully for the attention of the radio audience, and for variety of talent units.



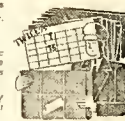
STANDARD RADIO offers a basic library of 1500 selections, all definitely usable. Old titles, and talent no longer in demand, are consistently and periodically eliminated, to assure freshness and flexibility in programming, and especially in currently popular dance selections, a style of interpretation which is thoroughly modern. Further, Standard

and its liberal policy of replacing worn discs, assures uniform broadcasting quality. The Standard Basic Library offers every practical advantage of large size, but it does not sacrifice quality to achieve that aim. No other transcription library service enjoys Standard's well-established reputation for variety of talent offerings.

2-HOW MANY SELECTIONS ARE RELEASED MONTHLY?

Next in importance to the basic library, is the question of monthly releases. These releases should be planned to refresh the basic library, to renew its vitality and interest periodically. Check the monthly releases of any service for these vital factors:

- Number of Releases** The quantity of monthly releases should be sufficient to give the basic library a perceptible "lift" in every classification. They should include ample coverage of the new popular tunes and new modern arrangements of standard works.
- Talent Standards** The caliber of talent used in monthly releases should be equal in quality and name value to the talent used in the basic library. Talent of a lower grade materially depreciates the value of the complete service.



STANDARD RADIO'S monthly releases place Standard service far ahead of any other service on the market. In the full service there is a guaranteed minimum of 100 new musical selections every month. Standard Radio offers the most complete coverage of the popular field, and no other

service releases as much concert and general types of music each month. Quality of talent in monthly releases is rigidly maintained. Punctual delivery of new releases twice monthly assures freshness and keeps up, especially in the case of popular titles.

3-HOW MUCH, AND WHAT TYPE OF CONTINUITY SERVICE?

The continuity supplied with a transcription service must cause the attention of the resources of the library in the most effective manner. It must illustrate various groupings of talent and furnish ideas and material for continuous use, so that a maximum number of the prepared themes may be easily adapted for spontaneity. Apply these tests:

- Utilization of Material** Does the continuity supplied make adequate use of the resources of each talent classification? Is it planned to enable you to present a series of "what's new" interesting programs, over a long period of time?
- Caliber** Check carefully for the production of high, a smooth flow of programs which helps the station announcer give the program material and library. Continuity should be so written that it can be used without cutting the disc off. Check for flow continuity, because of continuity which is merely a string of unrelated program pieces.



Standard Radio employed six regional salesmen, and it was their job to meet with program directors of radio stations to convince them to lease Standard's library. They took along brochures and catalogues as selling aids. For any given area, the policy was to give exclusivity to the station, so that other stations in the listening area were not airing the same programs. The rates for leasing were based on the wattage of the station and ranged from \$125 to \$300 per month. Each station had a choice of a one-, two-, or three-year contract. Signing a contract with Standard Radio entitled the station to the basic library (which started in 1935 with 200 selections and grew, at its peak, to 5,000 selections) approximately 80 new selections each month, weekly continuity service, large filing cabinets in which to store the 16" discs, 3" x 5" card files in which to store continuity (ca 1940, the 8 1/2 x 11 sheets were replaced with a card file system), and the opportunity to purchase the newest RCA playback equipment on a two-year financing plan (rather than having to pay in one lump sum to the dealers). For a few years, Standard offered three types of library services: a tax-free service, which consisted of public domain and BMI material (ASCAP was refusing to grant permission to radio stations to play their music, while trying to raise their rates. BMI was formed by the radio broadcasters to compete with ASCAP. The discs during this time had BMI printed in large letters on the label so announcers could easily identify material which was safe to play); two types of limited services--Plan B, which emphasized "string, concert, choral, and novelty music;" Plan C, emphasizing "standard

and current popular dance and novelty selections, with limited coverage of concert and more serious types of music."⁷ However, sometime after 1940 they converted to one system.

In addition to salesmen going out on the road, Standard Radio also manned a booth at the annual convention of the National Association of Broadcasters in order to promote their library service. The convention was held alternately in eastern or western sections of the U.S., and radio personnel from all over the country attended. Jerry King, Milt Blink, the musical director, and the salesmen were required to attend, bringing new material to demonstrate and be available to answer all questions. As a promotional item, each year Standard prepared a "blue" 10" recording to be given away.

By 1947 Standard Radio had grown so much they had to leave their offices at 6404 Hollywood Blvd. to move into larger quarters at 140 No. La Brea. At this time the name of the organization was changed to Standard Radio Transcription Company. Their new location, however, did not contain studio facilities, and Standard continued renting space at Radio Recorders, Columbia and NBC.

Recording in Foreign Countries

One year in the mid-forties, Standard Radio created quite a stir at one of the NAB conventions. Harry Bluestone, musical director at that time, had gone to Mexico to record. It was his belief that good talent could be found anywhere in the world, whereas the prevailing attitude was that it would be impossible to find good musicians in some of the foreign countries. In addition, most of the transcription companies did not have the technology available to record "on the road." During the Musician's Union strike from late 1947 to early 1949, while other companies were reissuing older material from their libraries, Standard and Capitol sent men to Europe to record talent. In two trips, 1948 and 1949, each lasting approximately three months, Bluestone recorded enough material for Standard to issue for the next few years. In 1948 tape was first beginning to be used and with the new portable equipment available it freed the engineer from depending on locating an actual recording studio, though one would be used if available. On the first trip, Bluestone and engineer Bob Callen took a Rangertone tape recorder and went to Paris seeking talent. A major problem developed, however, of which they were not aware until they returned to Hollywood. Bluestone had been sending the tapes back to the Hollywood office for editing and re-recording; but it turned out that the electrical current frequency in France fluctuated throughout the day and was not maintained at 50 cycles. Jack King, Jerry King's son, remembers receiving the Paris recordings and hearing the speed change as the frequency

had changed. King located a musician with perfect pitch and by using him along with a variable-speed turntable, managed to re-record the material onto master discs. During the 1949 trip, Bluestone and Standard's new chief engineer, Ernest Baumeister, used a Stancil tape recorder and had Stancil build a special power generator so that when converting the French 50 cycles into the U.S. 60 cycles, the frequency remained constant.

In addition to returning to Hollywood with a lot of fine music to add to Standard's library, Bluestone also brought a young singer he had found performing in a Paris dance hall--Robert Clary. He had been recorded during the first trip, and when Standard released his recordings, they were deluged with fan mail and decided to bring Clary to the United States. Shortly after arriving, though, Clary left his "mentors" to strike out on his own. He was successful, and millions of people all over the world now know him for his role in the television series "Hogan's Heroes."

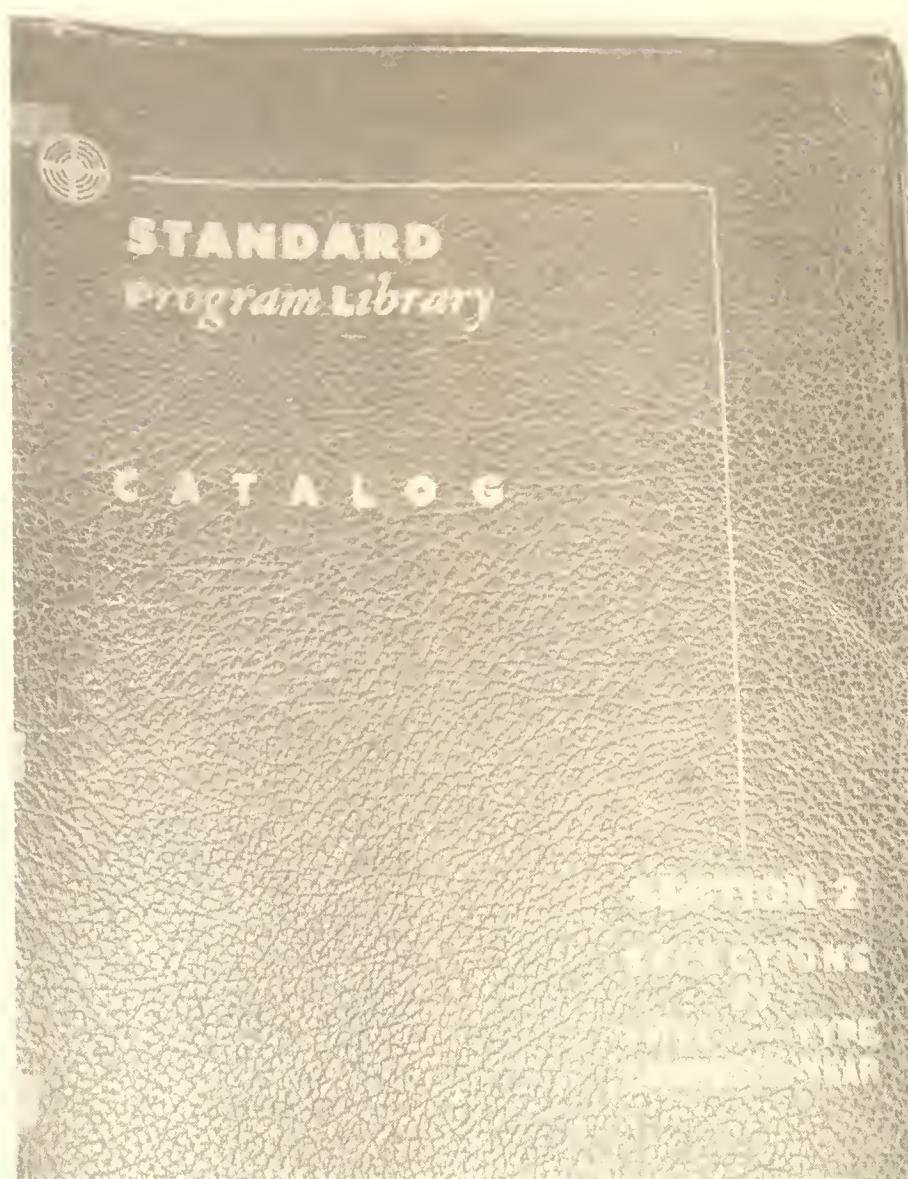
The Decline of Transcription Companies

In the 1930s there were approximately 750 radio stations in the United States and six transcription companies leasing libraries. Standard Radio at that time had approximately 350 stations under contract. As more and more radio stations were formed, the number of Standard's contracts increased, and, according to Milt Blink, at their peak Standard had "almost 1,000 stations, and our library had 5,000 selections; our monthly release was 100 selections, and we furnished forty hours of mimeo'd program continuity per week, along with jingles for local advertisers, theme songs and spoken intros by our top talent, four-way file cards, cabinets, the works."⁸

Standard Radio's peak, however, was not to last long, as the need for transcription companies diminished. With the advent of television, fewer and fewer people depended on the radio for their entertainment. Sponsors were now backing television shows, taking needed revenue away from the radio stations. Simultaneously, the quality of commercial recordings increased; the development of the LP process meant that many more selections could be put onto a smaller size disc; and record companies began giving away promotional copies of their discs to stations. Program directors all over the country began either cancelling or not renewing their library services with the transcription companies. When the number of remaining stations still under contract with Standard Radio diminished to 300, King and Blink decided to liquidate their contracts by giving the stations the opportunity to buy the discs in their library for a one-time fee of \$1,000. They successfully terminated each contract in this way, and in the Spring of 1954 Standard Radio Transcription Company closed its doors.

NOTES

1. Milton Blink, *Beyond the Caul: A Reminiscence* (unpub. typescript, October 1978), p. 26
2. Ibid., p. 27
3. Interview with Milton Blink (March, 1982).
4. Interview with Jimmy Wakely (June, 1982).
5. Interview with Harry Bryant (April 9, 1982).
6. Interview with Bob Nicholas (March 3, 1982).
7. Standard Radio *Yardstick* (ca. 1940).
8. Blink, *Beyond the Caul*, p. 27



VERNACULAR MUSIC ALBUMS

By Archie Green

Writing in the *New York Times* (February 14, 1982), Robert Palmer reviewed five 2-record sets by Epic of "American vernacular music," which bring back Okeh, the pioneer label name: *Okeh Chicago Blues*, *Okeh Rhythm & Blues*, *Okeh Soul*, *Okeh Jazz*, *Okeh Western Swing*. Each double album holds twenty-eight pieces originally released by various firms now merged into CBS. The critic also noted Epic's *Rockabilly Stars, Volumes 1 and 2*, which preceded the Okeh sets. Appropriately, Palmer lauded CBS for a "significant breakthrough in corporate attitudes toward American vernacular music," and suggested that major firms had used early reissues of classical or jazz performance to enhance company prestige, while they treated haphazardly the reissues of "vernacular idioms like western swing, soul, and rockabilly."

I am drawn to Palmer's important categorizing term *vernacular music*, for, in the *JEMF Quarterly* we have been long conscious that no single tag has surfaced to encompass all American folk and folk-derived music. Over the years, we have treated the physical dissemination of music (print, record, film, radio, television), and have specialized in particular sub-genres such as old-time, hillbilly, race, and blues. Additionally, we have sought parallels between English and non-English language folk and folk-like songs sold among immigrant groups and ethnic enclaves within the United States.

Previously, I have used the term *vernacular music* in Graphics features, assuming that readers would understand its application both to rural and urban life, to black and white forms, to sacred and secular expressions. To my knowledge, no etymologist has traced the development of the usage *vernacular music*. Borrowing from philologists, we have extended *vernacular* from speech to literature, architecture, art, music, and, most recently, to landscape. In original Latin, *verna* denoted a slave born in his master's house; hence, a native--one not born or captured elsewhere. This built-in notion of nativity or locality gave meaning, during the seventeenth century, to the combination *vernacular language* and colored it with tones of nonstandard or substandard value. The noun *vernacular* has long stood for indigenous dialect perceived as common or uncouth.

In moving from passive description of special language to the act of linguistic performance, the *Oxford English Dictionary* cites, for 1815, "in

the vernacular preaching." Subsequently, Thomas Hughes wrote in *Tom Brown's School Days* (1857): "Repeating in true sing-song vernacular the legend of St. George in his fight." Apparently, in the nineteenth century no one carried this meaning to musical performance. However, the *OED* first notes *vernacular* in a domestic architectural context for cottages (1857), but cites no similar example for the music of cotters, peasants, or artisans.

In my reading, I have found a useful example of "vernacular musical idiom" from 1964, which pointed back to its "invention." Within a memorial tribute, "Marc Blitzstein Remembered," Aaron Copland noted: "He was the first American composer to invent a vernacular musical idiom that sounded convincing when heard from the lips of the man-in-the-street. The taxi driver, the panhandler, the corner druggist were given voice for the first time in the context of serious musical drama" (*Perspectives in New Music*, Spring, 1964).

While Blitzstein's provocative "play-in-music" *The Cradle Will Rock* was current, the *New York Times* published a report by its composer on the work's genesis (January 2, 1938). Blitzstein, in *The Cradle*, had invoked modernist techniques to deal with human corruption during a steel labor dispute. His setting demanded attention to colloquial speech. For the *Times* statement, Blitzstein asserted: "You cannot conceive a work about Steeltown, America, with its implications of millhands, foremen, labor organizers, thugs, cops, middle-class shopkeepers, professionals, steel magnates, and streetwalkers and still hope to set its text in anything but the vernacular" [my emphasis].

Blitzstein, in shaping *The Cradle Will Rock*, experimented with the blurring of plain talk/heightened speech/regular singing; he deliberately ran dialogue and music together, often without formal opening or closing. He wished to avoid the continuous musical line of grand opera, exemplified by Wagner and Verdi, which connoted for him a body of heroic legendry and a non-realistic vision of the past. Also, he rejected the "girls and gags" routines of musical comedy which involved a regular alternation of dialogue and music. In his reach for "the vernacular," I believe he applied this notion to verbal and musical elements of the

production, for in the *Times* statement he was troubled by "operatic tone"--inflection of trained actors and singers who portrayed workers and street people. To authenticate these roles, he vernacularized diction in speech and song, without turning particularly to a discrete vernacular form, workers's folk music.

In the mid-1930s, Blitzstein did not feel impelled to create a "folk opera," in the manner of *Porgy and Bess* (1935). Nor did he anticipate a "folk operetta" like *Oklahoma* (1943). Here, I do not wish to compare *The Cradle Will Rock* with the latter pair, but I note that Lynn Riggs, who wrote the play *Green Grow the Lilacs* (upon which Rodgers and Hammerstein based *Oklahoma*), consciously used cowboy and play-party songs to give his work down-home flavor. Similarly, George Gershwin used spirituals and blues diffused within Negro-based popular song in readying DuBose Heyward's novel *Porgy* for the stage. We can ask, retrospectively, why Blitzstein, who wanted his music to serve the working class and who accepted Communist Party goals in cultural politics, did not seek out the varied folksongs known to workers in Pittsburgh, Bethlehem, Youngstown, Gary, or Birmingham. *The Cradle Will Rock* was conceived during the glow of CIO victories at US Steel, and it was literally in rehearsal when "Little Steel" broke labor's seven-state organizational strike (June, 1937). These advances and defeats pulsed in *The Cradle*; why no echo of traditional music from hearth and forge?

When Blitzstein wrote for the *Times*, he noted that he had "pitchforked into" *The Cradle* forms with which he was familiar: recitatives, arias, revue-patters, tap dances, suites, chorals, silly symphony, lullabies, continuous incidental commentary music. I note the absence of folksong from this list, but am uncertain whether such material would necessarily have enhanced *The Cradle Will Rock* unless its composer felt the resonance of music known to or sung by steel workers. Was it sufficient for the composer to vernacularize a text without a real desire to use folk music? In returning to Copland's formulation that Blitzstein invented a "vernacular musical idiom," I ask, What did the former mean?

A rule of thumb for tracing meanings is to ask when and why new naming terms are needed. During 1941, Aaron Copland wrote of the long quest by American composers to create indigenous opera. In his judgment, the kinds of works commissioned by the Metropolitan Opera Company in the 1920s and 1930s had not been successful, in part because many composers could not write music suited to our language. Copland singled out for praise Virgil Thomson and Marc Blitzstein as two pathbreakers with felicity in handling vocal text. They made English sound natural on the musical stage; they were sensitive to language's inner beat; they caught the nervous energy of American speech. In labeling *The Cradle Will Rock* as a "cross between social drama, musical review, and opera," Copland not only called attention to its many facets, but awarded its composer an accolade--Blitzstein had

invented a new idiom. (See "Thomson and Blitzstein" in Copland's *Our New Music*, 1941.)

I have dwelled at length on *The Cradle*, not because this work is widely known or performed today, but because it calls attention to one composer's ear for the marriage of vernacular speech and theatrical music. I must stress that neither Copland nor Blitzstein equated *real American opera* with *folk opera* or *folk operetta*, for they were not concerned with the facile borrowing by Tin Pan Alley tunesmiths of a mountain ballad's melodic line, or a delta blues' poignant theme. Rather, they were concerned with imprinting a native tone onto American classical music. Looking back at this effort during a Harvard lecture in 1952, Copland reflected:

Our concern was not with the quotable hymn or spiritual: we wanted to find a music that would speak of universal things in a vernacular of American speech rhythms. We wanted to write music on a level that left popular music far behind--music with a largeness of utterance wholly representative of the country that Whitman envisaged (*Music and Imagination*, 104).

The progression from Blitzstein's usage in 1938 of vernacular standing alone to Copland's "music...in a vernacular of American speech rhythms" (1952) and of "vernacular musical idiom" (1964), marks but one shift of this modifier from the realm of language to that of music. For a second example of the word's extension, I cite Charles Seeger's article "Music in America" (*Magazine of Art*, July, 1938). Seeking to describe our expressive diversity, he indicated that indigenous primitive music (Indian) was "still undigested by the dominant culture." Mainstream music, itself, he divided into three currents (folk, popular, academic), each holding a distinct inner technical and outer sociological tradition. Elaborating on folk music, Seeger stated, that, as its name implies, it was in the possession of the bulk of the people--"their musical vernacular" [my emphasis].

The contrast between Blitzstein and Seeger's usages in 1938 is highly significant. The former sought to describe a specific drama featuring molls and millhands. The latter sought to categorize folk music as a totality. I have dwelt on Blitzstein at length and Seeger briefly, because the latter's happy usage "musical vernacular" has prevailed, albeit in inverted form as "vernacular music." In my opening references to Robert Palmer's review of western swing, soul, and rockabilly on LP reissues, we view Seeger's naming bin, not Blitzstein's attention to linguistic nuance. Although I find this distinction important, I know also that both these men had worked together in the Composers' Collective of the 1930s; both had tried to use music as a weapon in class struggle; both had seen workers dismayed by revolutionary and avant-garde music; both had been buffeted by shifts in Marxist ideology.

The differences and similarities in position between Blitzstein and Seeger in the 1930s will continue to intrigue students. All members of the Composers' Collective were heavily influenced by German radical modernists (Bertolt Brecht, Hanns Eisler, Kurt Weill), and wanted to emulate them by composing stirring proletarian music. Despite the atonality and dissonance of their music, at that time, it was intended to inspire the masses in struggle. However, not all of the creators on the left understood that most American workers were conservative and conventional in musical taste. We have seen that Blitzstein's feeling for vernacularity on the musical stage did not encompass aesthetic norms within American folk music. By contrast, Charles Seeger, in his move from the Marxist Composers' Collective to a New Deal agency, reached out to folk art. Emotionally, Seeger heard or read into vernacular music a set of dynamic qualities--made by ordinary people, it served their needs; it seemed both spicy and yeasty; it was potentially liberating.

To recreate the strident appeal of *The Cradle Will Rock*, and to test its street ambience, I have gone back in memory to a student production at "Cal" (Berkeley, 1938), to the published text, and to Marc Blitzstein's writings of the period. Additionally, I have used two fine recordings of his play--one on American Legacy, a specialty-label LP reissue (1964) of the original-cast recordings (1938) from Musicraft Album 18 (seven 12" discs); the other on a dual LP set by MGM taped at a Manhattan revival (1964), reissued by Composers Recordings (1972). The most recent survey of his work, with excellent bibliographic references, appears in Barbara Zuck's *A History of Musical Americanism* (UMI Research Press, 1980). She does not avoid the reefs which Blitzstein faced in journeying from Nadia Boulanger's Paris studio to his death by murder on the Martinique waterfront.

Fortunately, several scholars have explored Charles Seeger's personal growth, as well as his shaping of public understanding of large issues within American studies. Two such contributions are: "Folk Music and Social Conscience: The Musical Odyssey of Charles Seeger," Richard Reuss in *Western Folklore*, October, 1979; "Passports to Change: The Resettlement Administration's Folk-Song-Sheet Program, 1936-37," Jann Warren-Findley in *Prospects*, forthcoming. The former reveals the inner tension which spurred Seeger's discoveries; the latter details the specific New Deal setting in which Seeger conceptualized vernacular music, as well as his work with ethnographic and communicative tools within large society needed to preserve/present an indigenous musical tradition.

* * *

In attention to American vernacular music, the John Edwards Memorial Foundation has focused upon one type of tool--the sound recording. I believe that Robert Palmer, in praising CBS/Epic for reissuing LPs holding early Okeh race and

hillbilly material, has helped ask when albums of vernacular music were first packaged. To establish this time period, I turn directly to the word *album* and its role in phonograph history.

For a century, Americans have consumed sound as a commodity after it has been indented (also--embossed, inscribed, molded, engraved, or etched) into tinfoil (also--wax, zinc, celluloid, rubber, shellac, plastic, film, or tape). To enjoy and evaluate such "frozen" sound, we have enlarged our vocabularies by fresh denominative usages. With Edison's first talking machine (1877), we extended the word *cylinder* from geometric shape to object holding sound. Subsequently, *disc* made a familiar transition. Also, we extended *sleeve*, *envelope*, *wrapper*, *jacket*, and *cover* to describe plain or decorative paper protectors for individual discs.

In English speech, over many centuries, we broadened the Latin *album* (originally denoting a blank white tablet used to record edicts) to encompass autographs, postcards, stamps, and photos. By 1906, American furniture manufacturers built ornate phonograph cabinets with a lower shelf for empty albums as a convenience for purchasers of single records. These plain storage albums, usually of ten or twelve pockets, came without back-spine title copy or front-cover denotative picture. During the 1920s, when such stout paperboard containers were filled at pressing factories with sets of two to six discs for individual classical works, the word *album* was tied to a specific musical composition. During the 1930s, record producers also issued popular music in multicolored illustrated boxed sets, some with inside-cover liner notes modeled after (printed) concert program notes. By 1940, we could buy considerable vernacular music--jazz, country, folk, foreign-language--in albums, often with fine enclosed brochures. After 78-rpm discs gave way to LPs between 1948 and 1950, we learned to use *album* as a general noun descriptive of music itself.

The first volume of the *Oxford English Dictionary*, covering the letter A, appeared in 1884 while the earliest cylinder machines were in their infancy. James Murray, the *OED* editor, and the many lexicographers who followed him, have had a difficult time keeping abreast of rapid change in sound recording technology and nomenclature. For instance, the *OED* does not cite *album* for a record container until 1957. To trace early usages, I have called upon James Smart in the Recorded Sound Division, Library of Congress, for help. From his search, we are able to reproduce here an illustrated news release in *The Talking Machine World* (October 15, 1906; page 19). It announces a remarkable new Victrola instrument (four-feet high, solid mahogany, gold-plated metal parts) with an enclosed horn entirely within its cabinet.

The two cuts, provided by Victor to *The Talking Machine World*, show ten storage albums

with pullout metal rings to facilitate removal from the cabinet of the heavy containers. Victor's copy writer notes: "There are ten disc albums, which afford space for sixty 12-inch and ninety 10-inch records, or 150 in all." This phonograph's prototype had been developed in the Spring of 1906, with initial shipment to dealers in September. I presume that hidden in the Victor files, we can find the story of the actual design for original record albums. Someone sensed the potential of the Victrola's storage space; someone designed the first empty albums, manufacturing them either in Camden, New Jersey, or elsewhere. Someone familiar with photo or postcard holders named similar record containers *disc albums*.

In this century's opening decades, manufacturers of cylinder and disc records competed vigorously for public favor. One factor in response by consumers was their awareness that cylinders required far more storage space than discs for equivalent musical offerings. The switch from single-side to double-side discs helped immensely in pushing most purchasers toward flat records. We can sense the dimension of the home storage problem, when we recall that the complete run of Verdi's opera *Ernani*, in 1903, required forty single-face discs--apparently sold without any thought of special packaging.

I do not know who deserves credit for first placing a multi-disc musical work in a single album, appropriately named. During 1909, Odeon released Tchaikowsky's *Nutcracker Suite* (London Palace Orchestra, conductor Herman Finck) in a set of four double-faced 10" discs. The firm's catalog announced: "Purchasers of the Complete 'Casse-Noisette Suite' receive, without added cost, a Handsome Mauve Portfolio, which holds the Set." Clearly, Odeon had issued a record *album* in the sense of this word's modern usage. Did one of Odeon's competitors offer a similar classical work in its own handsome album, rather than portfolio?

Several stories and cuts from *The Talking Machine World* mark evolution in album design and format. During 1924, Columbia Records announced five complete symphonies and three chamber music sets in its new Musical Masterworks series. Although the copy writer (December 15) noted that each set came in its "permanent record album," the ad actually reveals containers tied like portfolios. Presumably, in 1924, purchasers began to ask for albums by composer's name (for example, Beethoven), or by name of symphony (for example, *The Pastorale*). On July 15, Columbia pictured nine great composers in its Masterworks series (ad reproduced here). However, the shift from general storage albums to containers for singular works did not end with Columbia's advance. In 1924, Victor issued a Music Art Library Series--actually, storage albums for ten double-faced records grouped by categories: Concert Songs, Light Overtures, Operatic Arias, Sacred Songs, Violin Selections. Victor's ad (November 15) of an open album shows a printed title index

and a page of "explanatory footnotes" for music, artists, and composers. In summary, by 1924, American consumers could obtain single works in multi-disc sets or separate works in anthologies, and expect some parallel illustrations or printed commentary with either type of album.

In retrospect, it seems inevitable for a record industry executive to have extended packaging appeal from classical to other musics. Fortunately, Okeh used *The Talking Machine World* (November 15, 1924) to announce its first "Race Record Album: The twelve room house for blues" (reproduced here). J. A. Sieber, advertising manager for the General Phonograph Corporation, noted "that lovers of high-class music were according a splendid reception to imported Odeon recordings in album sets." Accordingly, blues lovers also might be favorably impressed with material of their own. Essentially, he designed an attractive storage album in which purchasers placed selections of their choice. In his words this yellow, red, and blue album cover bearing "a caricatured jazz drawing of a weirdly designed House of Blues" was truly unique. Sieber's "chat" with *The World* holds some fascinating history, which I leave to sharp-eyed readers of the *JEMF Quarterly* to decode.

My focus on vernacular music leads me to ask when Okeh, or a sister firm, first offered a pre-packaged jazz or blues album keyed to one artist or theme. Richard Spottswood has suggested to me that in 1933 Brunswick released a set from the popular musical review, *Blackbirds of 1928*. Apparently, five discs were recorded in 1933 by cast members of the show. Spottswood is uncertain whether or not these records appeared within an album. Can any reader provide information?

During the summer of 1936, Victor packaged the *Bix Beiderbecke Memorial Album*, holding twelve selections on six 10" discs. Bix died on August 7, 1931; some of his memorial songs and instrumentals came from recording takes on masters previously unreleased. Warren Scholl edited a twelve-page brochure for the set (album and brochure covers reproduced here), indicating that Victor had responded to "requests from seasoned collectors and members of newly formed hot clubs in presenting the album." I believe that Scholl's brochure was the first serious writing to accompany a jazz album re-issue in the United States.

New Republic critic Otis Ferguson in "Young Man with a Horn" (July 29, 1936), observed that Victor had re-pressed several Beiderbecke cut-outs from its back files, noted accurately the then-faddish popularity of swing, and correctly identified this album as a milestone in jazz history. Ferguson invoked the figure of a scratched old record put on a machine: Bix's "vibrant tonal attack arches suddenly out over the band, unmistakable and perfect." To extend this metaphor, the set not only revealed a cornetist's tone, but also announced to intellec-

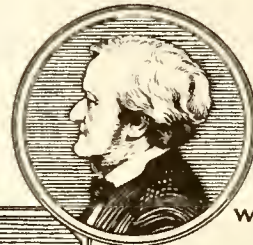
Album Sets *Masterworks*



BRAHMS



RICHARD STRAUSS



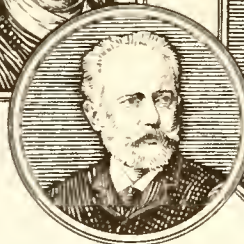
WAGNER



CÉSAR FRANCK



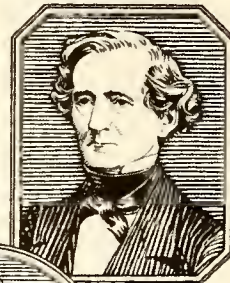
BACH



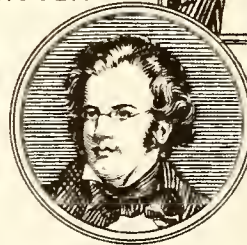
TSCHAIKOWSKY



BEETHOVEN



BERLIOZ



SCHUBERT

The opportunity to locate and stimulate this vastly important and remunerative market awaits every alert dealer. The desire for such music as may be had with these exquisite record-sets already exists. With but slight cultivation, this desire can be effectively capitalized without *interference with, or substitution for* the usual market for other types of records. Let the Columbia Salesman give you full details.

Records



Race Record Album Offers Dealers Big Opportunity for Boosting Sales Volume

J. A. Sieber, Advertising Manager of the General Phonograph Corp., Outlines the Rapid Development of the Race Record Business Since the First Okeh Blues Record Was Released

The rapid development of the race record business has been one of the outstanding features of record sales the past few years. The General Phonograph Corp., New York, manufacturer of Okeh and Odeon records, is responsible in a considerable measure for the popularity of these records, and the various sales ideas which this company has introduced have met with pronounced success. In a recent chat with *The World*, J. A. Sieber, advertising manager of the company, commented as follows on Okeh activities in the race record field: "About three years ago colored people were considered mighty poor record buyers, and cash visits by colored customers were rare and far between. Then came the original race records issued by our company, and the fallacy that negroes would not buy records was completely put to rout. The first race record, bringing to the colored population of America blues songs recorded by a member of its own race, created tremendous interest and marked the beginning of what is now the important and profitable race record field.

"As the pioneer in the development of records of this type, we have always devoted particular attention to means of further increasing our sales in this direction. Our famous 'Blue Book of Blues,' the Okeh race record catalog, is almost an institution with the blues-loving negroes throughout the country, and we are always on the lookout for new ideas to stimulate sales."

Mr. Sieber is responsible for the latest step made by the General Phonograph Corp. in its plans to increase sales in the race record field. He noticed some time ago that lovers of high-class music were according a splendid reception to imported Odeon recordings in album sets, and he thereupon conceived the idea that it was not improbable that blues lovers would be favorably impressed with an album set of blues. He then started work on the preparation of an album that would be attractive as well as productive, and the "Twelve Room House for Blues" resulted.

This unique sales creator is a twelve-pocket album, designed in every way to appeal to the

colored blues buyer. The name in itself is different and the outside of the "house" bears a



caricatured jazz drawing of a weirdly designed "House of Blues" printed in the imposing col-

ored combination of yellow, red and blue. The inside front cover carries an indirect appeal to the negroes' pride of race, by means of intimate interviews with three of the foremost colored blues artists, Clarence Williams, Sara Martin and Sippie Wallace, all of whom are exclusive Okeh artists. The inside back cover bears a hand-picked list of twenty fast-selling blues records, personally selected by a nationally

*Soft as you want it,
Loud as you want it—
but always the same silver tone*

THE factor that keeps one singer on the vaudeville stage and wins distinction for another in the opera is not the shape of the mouth.

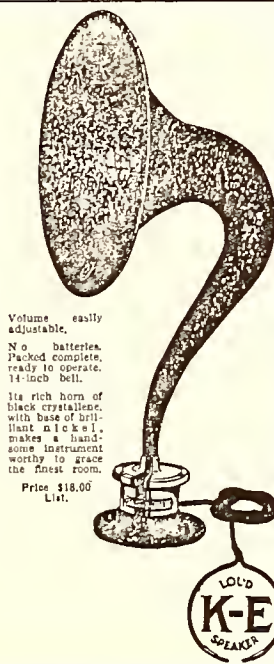
The secret lies in the vocal cords.

The same "secret" is behind such true re-creation of music in the K.E. loud speaker also. Not in the horn, but the diaphragm—its vocal cords. The K.E. amplifies the *volume* NATURALLY—not by forcing tone.

Its splendid characteristics are proven in the number of responsible jobbers who have chosen it out of such a crowded field.

We will gladly send you one for trial at the introductory price of \$11.70. Test it yourself. This offer places you under no obligation.

Kirkman
ENGINEERING CORP.
Established 1912
484-490 Broome St., New York
Makers of the K-E Automatic Stop



known race artist and comprising an excellent suggestion list for the owner when in the market for new records.

"The House of Blues" retails for 75 cents and the General Phonograph Corp. has planned an extensive advertising campaign to introduce this unique album to the colored population of the country. Mr. Sieber emphasized the fact that various sales angles are valuable for the dealers in featuring the "House of Blues." It is handy and convenient for the owner of a table phonograph and it also makes an appeal to the personal pride of the record purchaser. "The House of Blues" has been received enthusiastically by Okeh jobbers and dealers, and one well-known St. Louis dealer, who is in close touch with the negro population in his territory, ordered 500 albums as his initial order, congratulating the company upon its progressiveness in issuing a sales help of this type.

McManus Bros. Start Club

ELIZABETH, N. J., November 7.—McManus Bros. have started their annual Christmas Club to stimulate the sales of talking machines and radio sets. This plan is an annual feature of the store and serves the purpose, according to H. Wideman Evans, manager of the department, of not only increasing sales but also of giving a good idea of the amount of business which will be done about the Christmas season.

The talking machine salesman should keep in mind the fact that no man ever suffered from indigestion from swallowing his pride.

1/20/50
2000 1000

11
BILL FRANK 10

BEIDERBECKE
TRUMBAUER
CROSBY
VENUTI
LANG
RHYTHM BOYS
T. DORSEY
J. DORSEY
TEAGARDEN
GOODMAN

STAR
PUPP
PRESENTING THE
ORIGINAL PIONEERS
OF

WAVE
DEDICATED TO THE MEMORY OF
BIX BEIDERBECKE




Loix beiderbecke




MEMORIAL ALBUM

with biographical sketch
and critical analysis of this
great hot cornetist's work



by **WARREN SCHOLL** secretary
of the **HOT CLUB OF NEW YORK**





Bobbie Smith
ALBUM



A S S I S T I N G

LOUIS ARMSTRONG
FRED LONGSHAW
FLETCHER HENDERSON
JOE SMITH
BUSTER BAILEY
CHARLIE GALEN
KALIEB MARSHALL

A R T I S T S

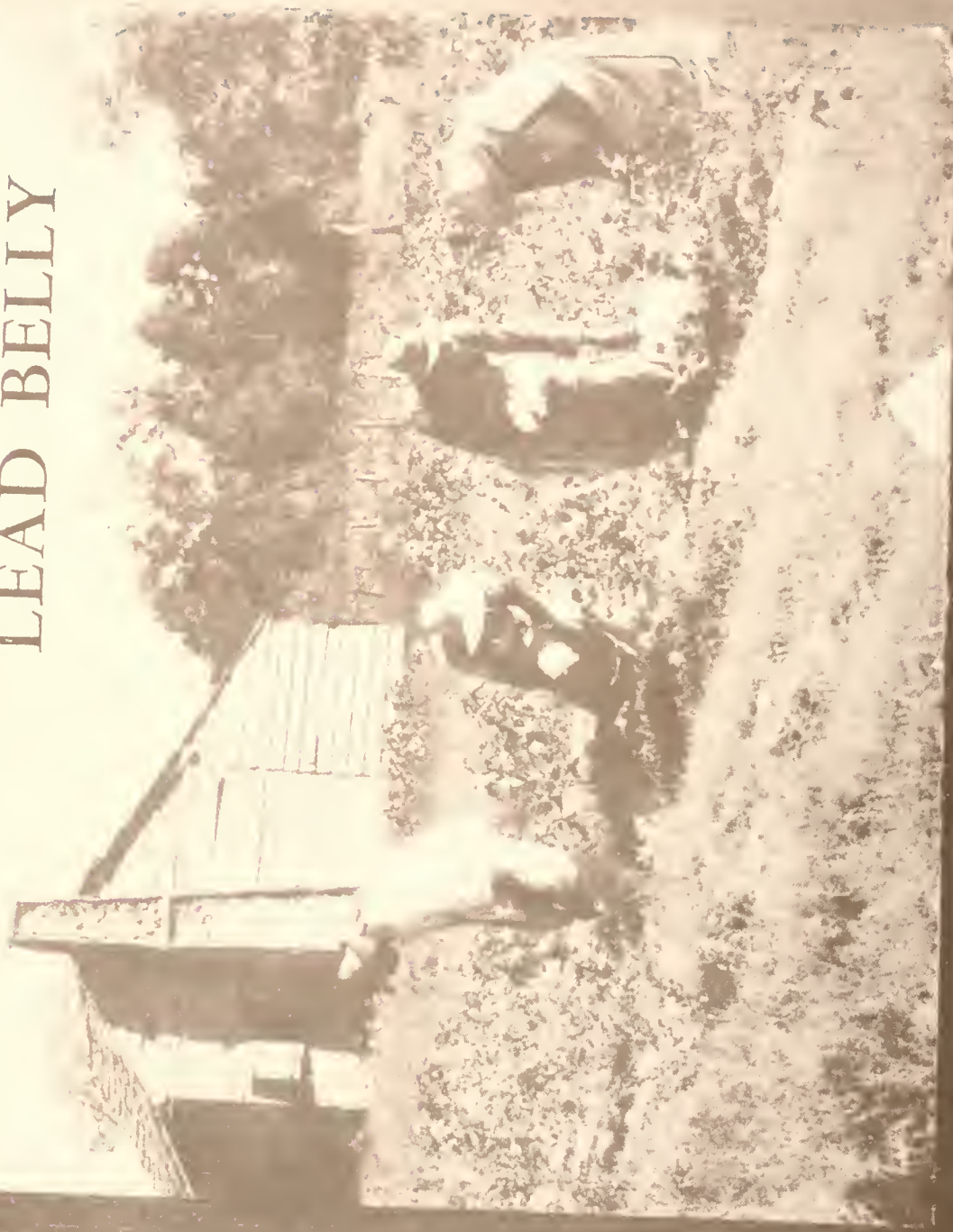
CHARLIE DIXON
COLEMAN HAWKINS
TROMBONE CHOLLY
CLARENCE WILLIAMS
ED ALLEN
CYRUS ST. CLAIR
JAMES P. JOYNER

100
BELG CRANI

NEGRO SINFUL SONGS

sung by

LEAD BELLY



tuals and New Dealers that a reissue album of American music had arched as a beacon over a cultural plain. The record industry had demonstrated its capacity to gather/release or preserve/present vault material which spoke in native accents, and fit then-expanding notions of folk music.

Jazz had emerged slowly in Afro-American life during the twentieth century while overcoming barriers of race, region, and class. Written criticism of this music, in Europe and the United States, began in the 1920s; from Paris, Charles Delaunay, Robert Goffin, and Hugues Panassie introduced the word *discography* in the mid-1930s. Armed with a new science, American collectors then issued little magazines favoring titles such as "hot jazz," "real jazz," and "swing." I am especially interested in learning something of the interaction between these collectors and phonograph record producers which led to albums of *vernacular music*, in the very years when composers such as Marc Blitzstein and musicologists such as Charles Seeger projected this categorizing term. I have found no evidence, however, that any record company executive in the late 1930s used the term. Instead, they reached tentatively to *folk music* as a cover for previous race and hillbilly material.

Victor became the first major firm to identify folk music for urban audiences. By year's end, 1937, it inaugurated a P (popular dance) series beginning with tangos, rumbas, and congas from bands led by Xavier Cugat and Leo Reisman: *A Night at the Waldorf* (P-1). Early in 1938, Victor placed its previously released *Bix Beiderbecke Memorial Album* in this series (P-4). As other albums were added, "popular dance" proved much too narrow a rubric. During 1939, Victor recorded John and Lucy Allison's *Ballads of the American Revolution and the War of 1812* (P-11). The Allisons and other early "folksong revival" artists are now nearly forgotten, but Victor made a lasting mark with Woody Guthrie's double set, *Dust Bowl Ballads* (P-27 and P-28).

In August 1941, Victor released *Smoky Mountain Ballads* (P-79), a reissue of ten hillbilly items by the Carter Family, Monroe Brothers, Uncle Dave Macon, J. E. Mainer, Gid Tanner, and others. In the 1920s and 1930s these performers had appealed mainly to rural and rural-based folk. The *New York Times* enthusiastically reviewed Victor's mountain music offering (August 31), thus underscoring the importance of a then-new urban audience for Anglo-American folksong. In my *Graphics* feature #21 (Summer, 1972), I commented on Victor's cornucopia in the P series: Indian tribal music, African chants, Latin American rhythms, spirituals, carols, gospel hymns, square dance tunes, Broadway hits, screen cowboy songs. Here, I need not recapitulate company strategies, except to speculate on Victor's contribution to present understanding of folksong.

Today, we must ask whether vernacular music encompasses or separates folk and popular idioms. Obviously, in its P series, Victor wanted all its albums to sell well--sales figures define popu-

larity, within the record world. But the word *popular*, in its oldest meaning, stems from people and community. Accordingly, Victor could offer both a Hoagy Carmichael effusion and a traditional Appalachian lament in P albums. In his 1936 review article for the *New Republic*, Otis Ferguson had placed Beiderbecke's ragtime- and riverboat-influenced jazz in the field of popular art/popular music. Bessie Smith's death in a Clarksdale, Mississippi, hospital (September 26, 1937), called for additional naming categories. Fans knew that as the "Empress of the Blues" she had reigned in a popular domain, but it was a kingdom close to folk society. (I need not sum up Bessie Smith's life story. Her songs are available on LP albums; her biography *Bessie*, 1972, by Chris Albertson is in print.)

During August, 1923, Bessie had toured through Atlanta, Birmingham, Nashville, and Memphis. A Chicago *Defender* correspondent (perhaps a white reporter on the *Commercial Appeal*) noted her broadcast over radio station WMC: "The spirit of the Old South came up from Beale Street at 11 o'clock last night to give the world a concert of Negro folk songs." Among those which the reporter liked, he mentioned "T'ain't Nobody's Business But My Own," "Beale Street Mama," and "Outside of That He's All Right With Me." I leave to others to decide if these pieces are folksongs. What seems important, in retrospect, is the description of Bessie's midnight frolic at a folksong concert. What did the reporter invoke with the world folk? I believe that Bessie Smith's volcanic personality, her moaning style, her visible suffering, and her gargantuan pleasures together demanded a rubric which suggested old ties to mother earth as well as essential ties to earthy truth.

No sooner had Bessie Smith died, than John Hammond announced in *Down Beat* (October, 1937) that the United Hot Clubs of America would sponsor a memorial album for her. A month later, *Time* (November 22) reviewed this Columbia album of six re-pressings of twelve songs, originally released between 1922 and 1929. *Time* reached a wide readership across political and professional lines, and its reviewer in "Bessie's Blues" wrote for jazz and folk fans alike. This 1937 album (cover reproduced here) was the first in a continuing series of Bessie Smith reissue discs which reached world audiences. During 1951, George Avakian produced for Columbia a reissue of 48 of Bessie's songs on four LPs, and in 1970-1972 Columbia topped this achievement with a dazzling set holding five double-albums--her entire available recorded repertoire of 159 songs. This award-winning set appealed equally to youthful rock enthusiasts and to fans who had heard rediscovered blues pioneers on the folk festival circuit.

Chris Albertson has touched on the conflicting roles of memorial albums--tributes to stars, cash for company coffers. To such functions, I add the documentary value of each

reissue which portrays a detail within our American mosaic. In commenting on the initial memorial albums for Bix and Bessie, I call attention to the achievements of two major recording firms, seemingly happy in the fusion of popular and folk elements in American jazz. By way of contrast, I close this feature with reference to a minor-label album of the great Huddie Ledbetter (Lead Belly), clearly intended for an audience of urban folksong enthusiasts who desired folksong "pure." These listeners in 1939 understood both Marc Blitzstein and Charles Seeger's reach to vernacular as a musical key. In part, this new audience prided itself on distinguishing folk from popular music and, of course, on favoring the former.

In his lifetime, Lead Belly called himself "King of the twelve-string guitar players of the world." Much of his repertoire is available on LPs; some of his songs have become American classics. A full length feature film about his life, *Leadbelly* (1976), engendered considerable criticism as it was caught in the crossfire between modes of ethnographic description and Hollywood fiction. As well, the film drew flak from black activists ambivalent about an ex-convict folksinger as an appropriate role model for "the race." Four decades before, a book about this vital performer had also been received ambivalently. In November, 1936, Macmillan published *Negro Folk Songs as Sung by Lead Belly*, edited by John and Alan Lomax. These collectors had encountered Lead Belly at the Angola Penitentiary (Louisiana), recording him in prison for the Library of Congress. When he gained a pardon, the Lomaxes introduced him to college audiences from Berkeley to Cambridge. A pair of especially memorable presentations took place at the Philadelphia meeting of the staid Modern Language Association (December 28-29, 1934).

On January 23, 1935, the American Record Corporation recorded Lead Belly, releasing his first race items "Packin' Trunk Blues"/"Honey, I'm All Out and Down" on its label cluster: Banner, Melotone, Oriole, Perfect, Romeo. Despite this initial venture into commercialism, new listeners understood him to be a platonic hero--one rooted in Negro hollers and reels which preceded ragtime and jazz. I still recall the first time I heard him perform; he seemed to come from mythic Olympus in his power and wisdom. Something of this appeal was captured by William Rose Benet in "The Ballad of Lead Belly" (*New Yorker*; January 19, 1935). Fortunately, Lead Belly also appealed to Samuel Piner, the proprietor of Musicraft, a Manhattan specialty label from 1936 through World War Two. In the span of a half-dozen years, and with limited funds, Piner built a most unusual catalog: harpsichord classics, early organ music, Renaissance madrigals, traditional folksong.

In January, 1938, Musicraft released Carl Sandburg's first album, *American Songbag* (M-11), holding eight songs from his influential book. *Life* featured the singing poet and "git-tar picker" in a cover photo (February 21) and men-

tioned in a photo-story that the then-new album was a "birthday present to the world," honoring Sandburg's sixtieth year. Such welcome publicity gave Musicraft a tremendous boost. For album 18, the firm offered an original cast recording of *The Cradle Will Rock* with composer Marc Blitzstein at the piano (seven 12" discs). On April 1, 1939, Piner recorded Lead Belly, releasing eight selections on *Negro Sinful Songs* (M-31) (reproduced here). Ranging from an old world ballad, "The Gallis Pole," to a wry account of discrimination in the nation's Capitol, "The Bourgeois Blues," the album stands out in the memory of folk record collectors. After Musicraft's demise it was reissued on many budget-rack LPs under various titles. Clearly, we need to establish the full story of Lead Belly's first album--its distribution in strange guises, its long influence, its continuing appeal.

* * *

For this commentary I have explored two paths seeking their place of intersection and noting signposts: 1) the extension of vernacular music as a categorizing term; 2) the evolution of album packaging to include performers such as Bix Beiderbeck, Bessie Smith, and Huddie Ledbetter. In the decade 1938-1948 before 78-rpm discs gave way to LPs, various firms employed commercial artists who depicted folk-life scenes on album covers. I have reproduced such phonograph record art previously and shall do so in the future. Here, I downplay album graphics in favor of attention to the concept of vernacular music, and I conclude with a brief report on the four-decade spread of this useful formulation.

Marc Blitzstein and Charles Seeger both reached to fresh nomenclature during New Deal years, when fellow intellectuals--radical or liberal--joined hands to promote a democratic culture. Memorable works of this period which remain as icons are: Thomas Hart Benton's murals for the Indiana State Building at Chicago's Century of Progress Exposition (1934); Virgil Thomson's film scores, *The Plow That Broke the Plain* (1936) and *The River* (1937); Carl Sandburg's poetry, *The People, Yes* (1936); Aaron Copland's ballet, *Billy the Kid* (1939); John Steinbeck's novel, *The Grapes of Wrath* (1940).

Arbiters of taste, in and out of government relief projects during the 1930s who brought together clashing values (romantic or radical, patriotic or avant garde), focused either upon artistic works or their creators. Tension within belletristic discourse was sometimes softened by resorting to incantatory words, often used synonymously, such as *indigenous*, *autochthonous*, *regional*, *functional*, *folk*, and *vernacular*. I have dwelt on this last key word because of its inherent elasticity, and its normative role. Copland, looking back at the dichotomy between his "simple" and "severe" styles, wrote: "This desire of mine to find a musical vernacular...was...my old interest in making a connection between music and the life about me" (*Music and Imagin-*

ation; 109). This linkage of vernacular expression to the belief in the inseparability of art/society was a central cultural tenet at the time of Franklin D. Roosevelt's presidency.

Within the WPA's Federal Art Project, Holger Cahill established an Index of American Design, for which watercolor artists recorded our particular vernacular tradition--for example: ship's figureheads, circus wagons, weather vanes, trade signs, local pottery, rag dolls, coverlet patterns. Such objects, by definition, could not be placed in a fine arts bin; essentially, Cahill saw folk art as the American vernacular. When the Whitney Museum published William Murrell's two-volume *History of American Graphic Humor* (1933-38), the editor saw journalistic cartoons and caricatures as a "vernacular record" of social and political history. Murrell, of course, stretched Cahill's designs in art objects to art within machine-produced mass-circulated newspapers and magazines.

Seeking to extend this notion of a vernacular record far beyond handicrafts and ephemeral graphics, John A. Kouwenhoven wrote "Arts in America" (*Atlantic Monthly*, August, 1941). Fascinated by our technological civilization and its distinctive designs in steamboats, skyscrapers, machine tools, and assembly-line factories, he expanded his essay to *Made in America* (1948). This book, subsequently retitled *The Arts in Modern American Civilization* (1967), has been influential in college circles by advancing the concept of a "democratic-technological vernacular" belonging to all Americans.

I have been troubled by Kouwenhoven's use of folk art to apply to the ubiquitous constructs of an "expanding machine economy," but not to the regional "balladry of the Kentucky mountaineers or the decorative crafts of the Pennsylvania Dutch." He sought the ballad's beauty and the hand-made ceramic's charm in the "organic patterns" of our technological environment. To set such esthetic patterns in context, he found two historical forces in conflict in the United States--vernacular tradition (native, improvised, pragmatic); cultivated tradition (Western European high taste). Obviously, Kouwenhoven carried the notion of vernacularity light years beyond folk artistry.

During 1968, Marshall and Jean Stearns completed *Jazz Dance: The Story of American Vernacular Dance*, which described many folk or popular types such as the cakewalk, buzzard lope, juba, stomp, black bottom, and jitterbug. They defined vernacular directly "in the sense of native and home grown" forms. They used the *Afro-American vernacular* to mean one traditional setting for dance and music. In 1969, H. Wiley Hitchcock completed *Music in the United States: A Historical Introduction*, a useful text which drew upon Charles Seeger and Gilbert Chase, and, indirectly, John Kouwenhoven. Hitchcock posited two basic American musical categories, classical and popular, which he tagged the *cultivated* and *vernacular* traditions. Americans have had to cultivate consciously the former, but have fit

into the latter as "one grows into one's vernacular tongue."

As Hitchcock described the settings for and forms of "vernacular-tradition music" (camp meetings, blackface minstrelsy, popular theater, musical comedy, marching bands, ragtime, jazz), he introduced some folksong into his study, but mainly he saw folk music as forming a discrete third realm apart from our dominant dual traditions. I suspect that after Hitchcock's text entered university courses, it became easy for others to shorten his phrase *vernacular-tradition music* to *vernacular music*. The latter term appears frequently in Barbara Zuck's *A History of Musical Americanism* (1980), a book which treats the not-always-successful effort by high art composers to build a national music from local and native forms. Such Americanists have not had an easy course--wounded by European classicism, romanticism, formalism, modernism--and have not always understood folk esthetics.

I close with a flashback in time juxtaposed with a recent evaluation. When *The Cradle Will Rock* was current on the New York stage, critics responded variously to its elements: innovative production, roots in German expressionist drama, class propaganda, theme of prostitution at all levels of society, musical kaleidoscope. Philip Barr, writing for the *Magazine of Art* (June, 1939), honed in on Blitzstein's turn to street accents. Barr titled his review "Opera in the Vernacular" and assayed the composer's achievement: "Poetic, full of harmonic audacities, with the most diverse ingredients in close conjunction--something as remote from the average jitterbug's experience as it is from the average music critic's--yet still unmistakable American vernacular music" (my emphasis). To my knowledge this is the very first usage in print of the term *vernacular music*. Barr derived it from Blitzstein's quest for fresh patterns in the composition of musical drama, rather than from Seeger's sense of a discrete category for folk culture.

Professor Zuck, in the 1970s, studied those composers who previously had sought for their symphonies and suites, or cantatas and operas, vernacular music itself. Working largely with Charles Seeger's usage, *vernacular music* (folk idiom), she employed this term frequently to distinguish the strata within American musical expression. Beyond commenting upon formal skill in utilizing folk material, she asserted that art composers, "in drawing upon Negro or Indian melodies, by incorporating ragtime, jazz, or folksong, were acknowledging both the existence and the worth of the people who had created this music" (p. 10). Robert Palmer, in his recent *New York Times* review of Epic's Okeh reissue albums, also calls attention to the worth of the actual composers/performers of vernacular music. As well, he helps us place in perspective the sound-recording industry's role in documenting the creative gifts of all Americans. For two decades the *JEMF Quarterly* has added its voice to those who amplify and illuminate large meaning within our vernacular music.

AN INTERVIEW WITH JIM BREWER

By Joe Riley

[Joe Riley is the pseudonym used on the radio by Howard L. Sacks, Assistant Professor of Sociology, Kenyon College, Gambier, Ohio.]

The following interview of Jim Brewer was conducted by Joe Riley on Sunday morning, 2 November 1980. The interview was part of Riley's radio program of traditional music, "This Program is Morally Good," broadcast weekly from station WKCO, Gambier, Ohio. Jim Brewer was a featured performer at the ninth annual Gambier Folk Festival held that weekend. This particular radio show also featured blues musicians Andy Cohen and Bill Weiner, who were also in town for the festival. Brewer heard Cohen and Weiner on the program and decided to come down to the studio and join the session.

One of the last acoustic blues guitarists in Chicago, Jim Brewer was born in Brookhaven, Mississippi on 3 October 1920. The oldest of seven children (five boys and two girls), Brewer lost his sight at an early age. Brewer's father bought him his first guitar in the hope that he could support himself as a musician. As Brewer explains in the interview to follow, it was from his father--who played piano, organ, and guitar--that he received his first instruction on guitar; however he is primarily a self-taught musician. Brewer recalls that his father played a little blues, but he never heard his father sing.

The basic dimensions of Brewer's repertoire were established in his youth. His very religious mother wanted him to play religious music, and it was while playing on the streets and in the stores of Brookhaven in the 1930s that he learned most of the religious songs that he continues to perform today. Brewer's father, however, told him that people would pay more to hear the blues than to hear church music. As he grew older, Brewer started performing at play parties, playing blues he had learned from store records. But his father, who sometimes played for white dances, prohibited him from playing at white parties. In the interview to follow, Jim Brewer describes some of his earliest jobs as a musician in Brookhaven.

Following the death of Jim's mother, the family moved to Chicago; Jim followed a year later and began playing on 43rd and 47th streets near his family's home. By the late 1940s he was playing on Maxwell Street. Originally an open-air market for Russian and Polish immigrants who came to Chicago at the turn of the century, by the 1930s Maxwell Street had become a showcase for blues and gospel singers on Chicago's South Side. Except for a short period when he left the city,

Brewer was a regular on Maxwell Street for twenty-five years.

In the early 1950s Jim Brewer decided to travel, and he lived in St. Louis for three years, where he played on streetcars, in taverns, and on the streets. During that time he also joined a washboard band for awhile. By the mid-1950s he had returned to Chicago and was introduced by a mutual friend to Fannie, who became his wife. Brewer's new mother-in-law bought him a good electric guitar and amplifier, the first decent equipment he had ever owned.

Returning to Maxwell Street, Brewer decided to devote himself exclusively to singing religious songs. He wanted to separate himself from the lifestyle of trouble that surrounded blues musicians there, and he realized that many people had a low opinion of the blues. But in 1962, two white college students found him on Maxwell Street and asked him if he could sing the blues; he answered that he could and two weeks later he found himself scheduled to give a concert at Northwestern University. Before the concert, Brewer was taken to Chicago's No Exit Cafe, and the manager, Joe Moore, asked him to audition. That successful debut resulted in a regular job at the No Exit which continued for over a decade. In recent years Brewer has played principally at festivals and clubs throughout the Midwest and East Coast, including the 1970 Philadelphia Folk Festival.

Jim Brewer's major influences include Big Bill Broonzy and Tommy Johnson. Indeed, on the radio program during which this interview was conducted, the other performers had chosen pseudonyms (Frank Stokes and Dan Sane). When asked if he wanted to select a pseudonym as well, Brewer picked Big Bill Broonzy. (In the interview that follows, real names have been replaced for the sake of clarity.) Other influences include Big Joe Williams, Big Maceo, Teddy Darby, Lonnie Johnson, and Tampa Red. Brewer heard these performers on records and radio in Chicago.

Jim Brewer is a powerful singer and guitarist; his style clearly conveying his roots in the Mississippi Delta blues. Today he plays an acoustic Martin six-string guitar. His music and performance style have, no doubt, gained an amount of polish over the years, and he seems comfortable playing to audiences who frequent

the club and festival circuit. In addition to performing songs he learned from others over the years, Brewer is also an accomplished songwriter and has been known to make up songs on the spot concerning his mood, the events of the day, or his immediate surroundings.

In 1975 robbers broke into the Brewer apartment and overpowered him, shattering the fingers of his left hand. As a result, he had to relearn the chords and runs to many of his songs. He's made this transition smoothly, and the handicap is undetectable in his playing. This is the accident he refers to at the close of the interview.

RILEY: As I say, all kinds of people coming down this morning, and we've got Jim Brewer in here with us now. Well, good morning, Jim. I hope you slept all right last night.

BREWER: Oh, rested fine.

RILEY: Well, Andy and Bill were telling us about how they got started in this business of playing the blues. Why don't you tell us a little about how you got to playin' this and do a tune for us?

BREWER: Well, when I was quite small, my father give me a few lessons on the guitar. He bought me one back in, I'd say, around the middle of the thirties, and I didn't know he was gonna get the guitar. We was all in bed sleeping one night, and so he come in and he never waked none of us up, just went in the kitchen and ate his supper and come back and built a fire in the fireplace, got it goin' good, and he got the guitar and set down by the fire and started playin', and I woke up. I said, "What's happenin'? What's going on?" I wanted to know 'cause I didn't know my father could even play no music. And I come out in my nightclothes, I was in such a hurry to get outta bed. So my father said, "Go on back boy, and put your clothes on. Put your pants on, put off your nightclothes."

I run back in the room, pulling, putting my pants on, and come on out and sit there and got me a chair and sit there and said, "I didn't know you could play guitar." He said, "Yeah, I know you didn't know it." And he said, "Lotta things I can do you don't know about, you being a kid." I said, "Well, that's all right. Go ahead and play the thing. Let me hear what you can do."

So he begin to play and I say, "Oh, give me that thing. I can play it." And he said, "How you gonna play it, ain't never had none in your hand?" And I said, "I seen other people with 'em," which I have. And he handed it to me. I couldn't even, didn't know the E string from the big E. He says, "Go ahead and play--you say you can play it."

I was just strummin' on it like that [strums the open strings], and I had my hand over the keyboard, and he said, "Naw, I see you don't know what you're doing." He said, "You picking that thing up like you pickin' up a log or somethin'." He said, "Put your hand down under there like that," and I put it down under there [puts his left hand around behind the neck] and that made my fingers come up the strings--that made sense. And I laid it down like this [in his lap], and I was counting the frets and I didn't know what they was. Looked like railroad cross ties to me, the strings were the tracks [slides his fingers up the fret board]. And I just doin' like that [plays up the scale on the first string]. I said, "The higher you go the sharper it gets. I know that." And he said, "What you know about high and low?" I said, "Just 'cause I can't play, that don't show that I don't know somethin'. I might know somethin'. I know high and low." He said, "Now which is high?" and he took the guitar and done like this [plays the open sixth string and then open first string]. Said, "Which one sound the highest to you?" I said, "The last one you hit." Well, he said, "which is the lowest?" [plays open first string and then open sixth string] I said, "The last one you hit." He said, "Well, you're pretty smart, ain't you?" He said, "Now which is the highest from here? [alternately plays open first string and first string fretted on the twelfth fret] Do them two sound alike as one high note?" And I said, "One is high but the other one's in the same position, they got the same key [repeats alternate notes on first string], but one higher, one sharper than the other." He said, "You know what key it is?" "Naw, I don't know nothin' about what key, all I know's the sound of it." He said, "Why, who learnt you that?" "I listen to records, and I listened to other people play." He said, "I didn't think you was payin' that much attention to the guitar." I said, "Yeah, music is what I like, but I didn't."

And so he said, "Well, I'm goin' to learn you how to play," and he placed my fingers up there and I said, "Ooh my God, them things hurt my fingers, man. You have to press down on it like that to hurt your finger." Ain't you got some kinda little pad to put on you finger?" [laughs] He laughed. He said, "Lawd, they don't have nothin' like that. Just go ahead and press down on 'em." I pressed down on them [plays first string repeatedly, fretting up and down the neck] and I got on the

next string [plays second string in a like manner].

'Bout then he said, "Well, you got to make chords." He took my finger and he placed it here [fingers E chord one note at a time], placed this one here, said, "Hold two at a time." I said, "I can't hold one. How I gonna hold two?" So after he showed me, then I made this key. He said, no, I had to let his index finger lay down 'cross there and put this one on the edge [plays A7 chord by barring top three strings at second fret with first finger and fretting first string on third fret with second finger--strums A7 chord]. He said, "Now move it up 'bout three or four, 'bout two or three of 'em." I moved 'em [slides chord up two frets to strum B7], bring it back down [to A7 chord]. "Now take it loose," he said. "Put it in place like I shows you" [strums E chord].

But I wasn't doin' it that quick now, no, I wasn't doin' it that quick. He had a little problem with me. And we got tired of the thing, we put it back in the case and put it away. I forgot about it just that quick, I went on out there playin' with wheels and tires and wagons like kids do. He let me play a long time out there. He said, "Alright, come on. Let's see what we can do with the guitar." "I don't wanna fool with that thing! I'm sick of it. I can't do nothin' with it." So he take it, he started playin', he'd make music, and that's one thing that'd drawed my attention. I comed in and listened at him.

And so, I'm glad he did go along with me. And after he sensed me into it, learned me the chords, and how to kinda put 'em together, he said, "Now you gotta go for yourself." I said, "I don't wanna go for myself. I can't play no song." See we had an old grasaphone [sic] there and he put a record on and said, "See if you can follow that." Put a slow record on there, and I began to strum along with what he made the chain out of [strums a slow progression of chords: A7, B7, E]. He said, "Now keep that up and more will come to you." I said, "How more gonna come to you when I don't know what more is?" [laughs] So, I was glad that I didn't give it up because I never would of thought I'd accomplish nothin' out of it.

RILEY: How old were you when you first started playing in public?

BREWER: Oh, I guess I might've been around about eighteen, nineteen to twenty,

somewhere along there. I know the first school I went to in my home, which is Brookhaven, Mississippi, they had a little school out in the country there, and they said, "Well, we heard you playin' 'round in town in different cafes and different grocery stores you been, we gonna take you. We want you to play somethin' for us." They didn't tell me where I was goin', where they goin' to take me. I said, "Yeah, come on. I'll play. I got the guitar. I could do pretty good." They said, "No, we're going to take you with us."

So they put me in the car and carried me way out into the country. I still didn't know where I was goin'. They carried me out there and they said, "Alright, come on up here." Put me on the stage, everybody sittin' there. I said, "No! I don't want to get...I can't." They said, "Oh yeah, you here now. And we gonna pay you and you got to work." I said, "No! I can't play no guitar!" They said, "Oh yeah, we done heard you." So they kept on I must've played somethin', everybody seemed t' enjoy it, but I don't think that myself, I was doin' that much. And that was at a country school and they had those kerosene lamps hanging 'round in the room for light. They had some kind of little old stage built in, they had me up there.

But the first time I played through speakers, I was in town. I'm gonna tell this one and I'm gonna play. I was in town, so the white folks says, "Say boy, can you..."--they call you boy down there, and when you get too old to call you boy, they call you uncle--they say, "Hey boy, we want you to play somethin' for us." That was in town, I said, "Yessuh." So they kid me, then put me down on a sack of cow feed--I reckon it was cow feed, some-thing in a croaker sack, I didn't pay much attention--but I was lookin' at this thing here, that microphone. They said, "Go ahead and play." And I hit the guitar like that [strums E chord] and it's comin' up way over the door. I said, "My God, I'm not way up there. I'm down here." [laughs] That was the first time I played over a microphone. So, 'fore I known a thing, I had a whole crowd of people standin' out there listening at me. And I went back there the next Saturday. They said, "No, not today. We'll let ya' know when." I said, "Ah hell, I thought I had me a job." [laughs]

RILEY: Got hooked on it.

BREWER: Yeah. So now I'm gonna play somethin' I kinda got together on my own. [plays a run to an E chord]. I gotta fool around with it 'til I get this finger unlocked. I had a bad accident with my fingers. I'm

doin' good to play at all.

COHEN: [in background] You went out for a pack of cigarettes and somebody stepped on them.

BREWER: Yeah, stepped on my...I dropped a wrist-watch on my finger and broke it or something'.

Selections by Jim Brewer are also included on three anthologies:

Ramblin' on My Mind (Milestone MLP-3002)
Can't Keep From Crying (Testament S-01)
Mississippi Blues (Storyville SLP-180; England)

NOTES

Discography

Jim Brewer has one solo album, recorded live at Kirkland College: *Jim Brewer* (Philo 1003) 1974.

Details for this biography came from various releases about Jim Brewer, especially Roy Filson's liner notes to the Philo album.

--Kenyon College
 Gambier, Ohio



Jim Brewer at the 9th annual Gambier Folk Festival, 1980.
 (photo by Rebecca Feigle Haas)

RECORD REVIEWS

WINK THE OTHER EYE: OLD TIME FIDDLE BAND MUSIC FROM KENTUCKY, Vol. 1 (Morning Star 45003). Reissue of fourteen Gennett recordings from the 1920 and 1930s. An eight-page illustrated booklet with a complete listing of recording dates and personnel, as well as extensive notes by Guthrie Meade and Richard Nevins is included in each album. Selections: Jimmie Johnson's String Band--*Gate to go Through, Soap in the Washpan, Old Blind Dog, Washington Quadrille*; Hack's String Band--*Wink the Other Eye, Pretty Little Girl*; Taylor's Kentucky Boys--*Soldier's Joy, Gray Eagle, Forked Deer*; Rutherford and Foster--*Richmond Blues, Monroe County Quickstep, Let Her Go I'll Meet Her*; Rutherford, Burnett, and Moore--*Cumberland Gap*; Madisonville String Band--*B-Flat Rag*.

WISH I HAD MY TIME AGAIN: OLD TIME FIDDLE BAND MUSIC FROM KENTUCKY, Vol. 2 (Morning Star 45004). Reissue of fourteen Gennett Recordings from the 1920s and 1930s. Selections: Ted Gossett's String Band--*Fire in the Mountain Fox Chase, Eighth of January, Bow Legged Irishman*; Green Bailey--*The Fate of Ellen Smith, If I Die a Railroad Man*; Doc Roberts--*Brick Yard Joe, Old Buzzard*; H. J. Bandy--*Going Across the Sea, Sail Away Ladies*; Cobb and Underwood--*Black Snake Moan*; Hatton Brothers--*Wish I Had My Time Again*; Taylor, Burnett, & Moore--*Knoxville Rag*; Lonesome Luke and His Farm Hands--*Wild Hog in the Woods*.

WAY DOWN SOUTH IN DIXIE: OLD TIME FIDDLE BAND MUSIC FROM KENTUCKY, Vol. 3 (Morning Star 45005). Reissue of fourteen Gennett recordings from the 1920s and 1930s. Selections: Charlie Wilson and His Hayloft Boys--*Cuttin' at the Point*; Doc Roberts--*New Money, Way Down South in Dixie, And the Cat Came Back*; Blue Ridge Mountaineers--*Old Voile, Old Flannagan*; Asa Martin--*Lost Love*; Walter Family--*That's My Rabbit, My Dog Caught It, Shaker Ben*; H. L. Bandy--*Five Up, Monkey Show*; Green's String Band--*Glide Waltz*; Kentucky String Ticklers--*Stove Pipe Blues*; Kentucky Mountain Choristers--*We'll Understand it Better Bye and Bye*.

Of the 350-odd Hillbilly reissue albums that have been produced to date, approximately 90 focus on string bands or fiddle tunes. The bulk of these albums feature one band (e.g., County 506: *The Skillet Lickers*) or artist (e.g., Davis Unlimited 33015: *Fiddlin' Doc Roberts*). Most others offer samples of early recordings grouped according to the types of music (e.g., Old Timey 100: *The String Bands*; Vetco 102: *The Wonderful World of Old Time Fiddlers*) or to the region from which the groups hailed (e.g., County 529: *Traditional Music of Mississippi*). A few have combined the region/style format (e.g., County 544: *Georgia Fiddle Bands*). Such is the case with this set of selections of fiddle band music from Kentucky, recorded originally by the Gennett Recording Company of Richmond, Indiana, reissued on Morning Star 45003/4/5.

The selections found on this set are noteworthy for several reasons. First, assembling this many Gennett recordings is, in itself, an extraordinary feat. Gennett was a relatively small company with low sales figures. According to Nevins and Meade, more than half the original 78s used to produce these albums are the only known copies. Second, through the richness and diversity of the music presented, these reissues pay further tribute to the rich musical heritage of Kentucky and enrich our understanding of that state's musical history. Third, the albums offer selections by groups of first-rate musicians about whom very little has previously been known. A few years ago only four of the seventeen groups presented here were known to be from Kentucky. Through the remarkable detective work of Gus Meade, information about these musicians has surfaced. The thorough and well-written eight-page booklet by Gus Meade and Richard Nevins included in these albums provides extensive personnel and recording information as well as interesting notes on Meade's investigative endeavors.

The limitations of this project, by far outweighed by the fruits, are noted by Nevins. Limiting this sampling of Kentucky music to Gennett recordings restricts its scope. B. F. Shelton, Buell Kazee, and Ernest Phipps are other great Kentucky musicians with material not yet reissued who are worthy of inclusion in a broader documentary of Kentucky music. The fine fiddlers Luther Strong and Bill Stepp, whose playing is preserved on Library of Congress recordings from the thirties, also merit documentation. To Nevin's list of musicians who could possibly be included in a set of albums to complement these, I would add the fiddler Jim Bowles, some fine recordings of whom exist in the Western Kentucky Folklore archives at the University of California at Los Angeles.

These albums will stand well enough on their own, however, as a fine achievement in country music scholarship as well as an excellent listening set for old-time music affectionados. At a time when it sometimes appears as if all that could possibly be uncovered about the old fiddle bands has been uncovered and most of the still existing historically and aesthetically valuable recordings have been reissued, it is refreshing and inspiring to have this set emerge.

Final praise for the albums I reserve for the selections of tunes presented. They will add as much to the old-time fiddler's repertoire as they do to the scholar's notebook and the collector's shelf and turntable. Without commenting on all the selections, I will mention a few of my favorites.

The Jimmie Johnson String Band, featuring Andy Palmer on fiddle, is a group with a rhythmic, hard-driving, highly danceable style. Their tunes all bear close resemblance to more familiar numbers in one part and then switch to their own distinctive melody. Their "G" tunes, "Gate to go Through" and "Old Blind Dog" have "low" or "coarse" parts melodically reminiscent of "Johnson Gal" (see Leake County Revellers--County 529 and Columbia CS 9960) and "Old Grey Mare" respectively. The "C" tune, "Soap in the Washpan," is a lively instrumental with a "high" or "fine" part very similar to "Texas Gals" (CY 405, *The Hillbillies*). "Washington Quadrille," played in the keys of C and G, has a "high" part identical to the one in the familiar "Flop-Eared Mule" (e.g., CY 407, *Blue Ridge Highballers*).

Leonard Rutherford, who tended to play back-up fiddle, shows his mastery at the forefront in "Monroe County Quickstep." The fiddle song "Richmond Blues" melodically similar to "All Night Long" teams Rutherford with guitarist John Foster for a fine version of that tune.

The Doc Roberts's selections are my favorite. Roberts's melodically rich and rhythmically interesting fiddle style is a joy to my ears. "New Money" is a smooth C-tune played in a notey, long-bowed style. "Brickyard Joe" is a little bit more up-tempo of a dance tune in the key of G, while "Dixie" offers a fast breakdown version of the familiar Southern melody with an additional "high" part.

"Cuttin' at the Point," by Charlie Wilson and His Hayloft Boys, is a lively dance tune in the key of A, complete with singing calls. "Knoxville Rag" by Taylor, Burnett, and Moore and "That's My Rabbit, My Dog Caught It" by the Walter Family are two more C-instrumentals which I found particularly haunting. "The Glide Waltz" in the key of G by Green's String Band, contains some of the nicest old-time twin fiddling that I've ever heard.

I highly recommend this album on all counts to scholars, collectors, or musicians as a repository of valuable tunes and information.

--Willie Smyth
University of California, Los Angeles

★ ★ ★

OKEH WESTERN SWING (Epic EG-37324; double-album). Reissue of twenty-eight western swing selections originally recorded for Okeh and Columbia, 1927-1950. Selections: Al Bernard and the Goofus Five--*Hesitation Blues*; Emmett Miller and his Georgia Crackers--*Lovesick Blues*; Roy Newman and his Boys--*Sadie Green (The Vamp from New Orleans)*; Blue Ridge Playboys--*Give Me My Money*; Range Riders--*Range Riders' Stomp*; W. Lee O'Daniel and his Hillbilly Boys--*There'll be Some Changes Made*; Crystal Springs Ramblers--*Fort Worth Stomp*; Bob Wills and his Texas Playboys--*Get With It, Who Walks in When I Walk Out, Too Busy, Playboy Stomp, Ozzlin' Daddy Blues* [sic], *Pray for the Lights to Go Out, The Girl I Left Behind Me*; Saddle Tramps--*Hot as I Am*; Sons of the Pioneers--*One More River to Cross*; Light Crust Doughboys--*Knocky Knocky*; Hi Neighbor Boys--*Zeke Terney's Stomp*; Hank Penny and his Radio Cowboys--*Chill Tonic*; Swift Jewel Cowboys--*When I Put on My Long White Robe*; Sweet Violet Boys--*I Love My Fruit*; Ocie Stockard and his Wanderers--*Bass Man Jive*; Hi-Flyers--*Reno Street Blues*; Sons of the West--*Panhandle Shuffle*; Adolph Hofner and his Orchestra--*Gulf Coast Special*; Slim Harbert and his Boys--*Brown Bottle Blues*; Spade Cooley and his Orchestra--*Three-Way Boogie*; Leon McAuliffe and his Western Swing Band--*Take it Away, Leon*. Compiled and produced by John Morthland and Michael Brooks. Notes by John Morthland.

When Old-Timey Records decided in 1965 to begin reissuing classic western swing recordings from the 1930s, they began a trend which eventually saw the limited revival of the hybrid art form which had its birth in Fort Worth, Texas, in the early 1930s. Since that first album, Old-Timey has released eight volumes of western swing (both pre-War and post-War bands included) with other labels such as String, Rambler, Origin Jazz Library, Longhorn, and Texas Rose following suit. It was only recently, however, that the major labels (Decca, Columbia, Victor) which originally produced the records, have taken it upon themselves to scour their own vaults for the precious, brittle masters. Of the three, Columbia struck first with their superb *Bob Wills Anthology* two-album set in 1973. MCA Japan followed with a ten-volume series in 1976 of thirties Decca recordings, while Victor limited their reissues to a two-album set of Bill Boyd and his Cowboy Ramblers on their Bluebird series in 1975.

Finally, the good folks at Columbia decided to let loose Michael Brooks, who has compiled an impressive collection of twenty-eight western swing recordings, made for Okeh between 1927 and 1950. The set is arranged chronologically with each artist represented by one song, with the exception of Bob Wills, to whom an entire side is devoted.

There is good news and bad news about this set. First, the good. Brooks has done well by choosing a fine cross-section of recordings which evidences the growing sophistication of western swing since its inception in the late twenties. While the first western swing recording is generally agreed upon as being the Fort Worth Doughboys's 1932 pairing of "Nancy Jane" and "Sunbonnet Sue," (members included Bob Wills and Milton Brown) the Okeh reissue opens with a 1927 recording by Al Bernard and the Goofus Five and is followed by Emmet Miller's 1928 classic of "Lovesick Blues," which some twenty years later was copied by Hank Williams.

The Goofus Five's "Hesitation Blues" does show that the jazz influence on western swing was not too far removed from classic jazz bands of the twenties. Compare "Hesitation Blues" with any of the Bob Wills recordings on Side 2, especially the ebullient "Too Busy."

Michael Brooks came up with some surprises on this package, including a fine unissued performance by Bob Wills of "The Girl I Left Behind Me," a swinging, big band arrangement of a traditional fiddle tune. Also included is Hank Penny's "Chill Tonic," a 1939 instrumental made on a hot day in Memphis and thought by Penny to have been melted down during World War II. Why this cut was never issued is beyond my comprehension; it's a fantastically complex performance by steel guitar prodigy Noel "Pee Wee" Boggs at his first session. Hank Penny expressed unmitigated delight at hearing that "Chill Tonic" had finally been released.

The other selections on the album are fine choices as well, from an alternate take of Ocie Stockard's lightly romping "Bass Man Jive" to J. R. Chatwell's free-wheeling fiddling with the Saddle Tramps on "Hot as I Am." Brooks has shown that he is a fine student of western swing and is quite capable of sifting through the mountains of recorded material Columbia waxed and coming up with the cream--a tasteful, well-paced, well-selected, cross-section of western swing's glory years.

Now the bad news. I am sorry to say that annotator John Morthland was careless in his research and presentation of the liner notes (filled with misfacts and redundant statements as will be noted below) as well as in the personnel listings on the back jacket. It is stated that the Country Music Foundation provided "invaluable help" in tracking down some of the more obscure personnel on the recordings, but actually all that appears to have been accomplished was either simply stating "unknown personnel" on several cuts or perpetuating inaccuracies from other sources.

The best example of this careless attitude is the Roy Newman personnel listing for "Sadie Green." Clarinetist Holly Horton magically is transformed into trumpeter "Holly Holton," while fiddler Thurman Neal becomes "Neil." Completely omitted are banjoist Walker Kirkes, and the appearance of a piano, played by Newman himself, who is given "credit" on guitar. Morthland also noted an "unknown drummer"--quite true, since there were no drums at that session.

Further errors run rampant throughout the discography, the most incredible being listed herein: W. Lee O'Daniel banjoist Pat O'Daniel becomes "Hat" O'Daniel; O'Daniel bass man Wallace Griffin becomes "Walt;" Bob Wills's bass man Son Lansford becomes "Sam;" Bob Wills's "Oozlin' Daddy Blues" becomes "Ozzlin' Daddy Blues;" Leon McAuliffe's steel guitar becomes an electric guitar; Hank Penny bass man Carl Stewart becomes "Steward;" Swift Jewel Cowboys bass man Curly Noland becomes "Carly;" Ocie Stockard bass man Cecil Mullins is now "Carl;" Hi Flyers's steel guitarist Andy Schroder becomes Andy "Scarborough" (thus conveniently fusing him with Hi-Flyers's leader Elmer Scarborough); Spade Cooley accordionist Joaquin Murphy becomes "Joachquin;" Leon McAuliffe's pianist Morris Billington becomes "Marvis." Need I go on? There are other errors too numerous to mention, and it is a shame that future western swing scholars may perpetuate these errors in future discographies, as the Okeh set will be widely distributed.

John Morthland's liner notes, though extensive, are also laced with inaccuracies. In one paragraph, Morthland contradicts himself by stating that "the Light Crust Doughboys are recognized as the first western swing band" and then coming right back and saying "Milton Brown's Musical Brownies ...are usually considered the first true western swing band." Roy Newman is given credit as recording "Honey Don't," which supposedly influenced Carl Perkins's version for Sun Records. Interesting, in that Perkins wrote the song himself in 1955. Newman never recorded a song called "Honey Don't," although he did do "Everybody's Trying to be My Baby" which Perkins covered for Sun in 1956.

The Okeh set is supposed to be a survey of western swing recordings made for the Okeh label between 1927 and 1950 and the legend on the back jacket (which is also reproduced on the other four volumes of the series featuring Chicago blues, jazz, soul, and rhythm and blues reissues) assumes that Okeh started in 1918 and continued until going out of business in 1969. Again, the producers did not thoroughly research the label they were examining. For their information, Okeh was born in September 1918 and was originally designated on the record labels as OkeH to represent record pioneer Otto Heinemann's initials. The Heinemann Phonograph Supply Company was not to become the General

Phonograph Corporation until 1919, when the block letters "OkeH" were reprinted in a flowing script emphasizing the first two letters: "Okeh." The original Okeh label died in August 1935 but was revived by Columbia in 1940 to replace their Vocalion budget label. The design was totally different, yet the familiar logo on the purple label became the outlet for western swing recordings made by CBS from 1934-1945. Yet, big as life, on the cover of every volume of the Okeh series is the design used by Heinemann from 1919-1935, a misrepresentation of a label that did not even exist when most of the records on the reissue were made.

In summary, I would recommend this album under one condition: that you close your eyes to the packaging and just listen to the fine selections of tunes on this all-important album.

--Cary Ginell

University of California, Los Angeles

★ ★ ★

HARRY MCCLINTOCK: HALLELUJAH! I'M A BUM (Rounder 1009). Reissue of sixteen selections of old-time singing and playing, featuring McClintock, vocal and guitar, some with fiddle or orchestral accompaniment, originally recorded by Victor in 1928-29. Titles: *Hallelujah I'm a Bum, Git Along Little Dogies, Fireman Save My Child, The Texas Ranger, Jerry Go Ile that Car, The Bum Song, The Trail to Mexico, The Old Chisholm Trail, Circus Days, Goodbye Old Paint, Ain't We Crazy, The Bum Song #2, The Trusty Lariat, My Last Dollar, Billy Venero, The Big Rock Candy Mountain*. Back-jacket liner notes by Lou Curtiss; illustrated 16-page booklet includes article and letters by McClintock; discographic details, notes on the songs, and text transcriptions. Produced by Mark Wilson.

"Haywire Mac" led a remarkably colorful life. Born in Knoxville in 1882, he left home at the age of fourteen to work with a small circus. In the next few decades he worked as a railroad switchman in Africa during the Boer War, as a muleskinner in the Philippines during the Spanish-American War, went to China as a newspaper aide with the Relief Expedition during the Boxer Rebellion, worked his way to London on a steamer to watch the coronation of King Edward VII, railroaded on the Oregon Short Line, was ranch foreman in Nevada and mine owner in New Mexico, played bit parts in Hollywood Westerns during the Depression, had a radio program in San Francisco in the 1920s, made records for three companies starting in 1928, wrote fiction and factual stories for *Railroad* and other magazines for a decade, and painted in his spare time. He died in San Francisco in 1957.

McClintock was hardly the typical hillbilly musician who made records during the "golden age" of old time hillbilly music in the late 1920s. Scarcely sixteen when he first started to play on the streets for pay, his repertoire was soon bulging with songs he learned from his circus days; from the many hoboies, bums, and boomers he knew from his long association with the railroads; and from the cowboys, ranch hands, and farmers he met in his years out West. His recordings reflect these aspects of his varied career: a dozen cowboy and western songs and ballads; a couple about the railroads, a few--including his best known ones--about hoboies; the rest about circuses, novelty songs, and parodies of sentimental vaudeville pieces. Mac claimed authorship of three of his most popular recordings: "The Big Rock Candy Mountain," "The Bum Song," and "Hallelujah! I'm a Bum." Authorship of all of these has been disputed; if he didn't compose them in entirety, he certainly rewrote them, and was largely responsible for their great popularity through his records, his radio shows, and his sheet music versions. Considering McClintock's considerable skills as a writer, as demonstrated in his prose works, I see little reason to doubt that his role in creating these three songs was considerable--granting that there may have been traditional fragments from which he worked.

In keeping with his repertoire, Mac was, stylistically, quite removed from the Southeastern hillbilly music of the 1920s--somewhere between the western/cowboy style of cowboy singers Carl T. Sprague, Jules Allen, and Edward L. Crain, and the urbane pop-novelty manners of Frank Crumit, Peg Moreland, and Carson Robison. While, as Mark Wilson points out in his song notes, Mac learned many of his songs from printed collections such as John Lomax's *Cowboy Songs* and Carl Sandburg's *American Songbag*, he also learned from roustabouts on the New Orleans levees and piano players in San Francisco's Barbary Coast dives.

While a handful of his Victor recordings have been reissued previously, this is the first full album taken from that corpus of material. McClintock was also recorded "in the field" in the 1950s by folklorist Sam Eskin, a sampling from which tapes were issued a few years ago by Folkways (FD 5272; 1972). Unfortunately, Eskin had died long before the LP appeared, and the brochure notes were exceedingly sketchy. This Rounder album, then, is at present the best collection of McClintock material available, in terms of both recordings and documentation.

--Norm Cohen



RECORDS BRIEFLY NOTED

Music of French-speaking Americans--in Louisiana, Quebec, Missouri, and elsewhere--has been receiving increased attention in recent years; a good sampler is *Music of French America* (Rounder 6010), recorded in 1977 at the Brandywine Mountain Music Convention in Southeastern Pennsylvania. Four performers are featured: Simon St. Pierre and Louis Boudreault, respectively from Smyrna Mills, Maine, and Northern Quebec, occupy Side One of the disc; Side Two is divided between the Balfa Brothers of Cajun Louisiana and Joe Politte from Old Mines, Missouri. Documentation is minimal: brief back jacket liner notes by Joe Wilson, and an enclosed booklet of photos taken at the convention. More of Boudreault's fiddling can be heard on *Louis Boudreault: Old Time Fiddler of Chicoutimi, Quebec* (Voyager VRLP 322-S). Also recorded in 1977, when Boudreault was 72 years old, the album contains fifteen tunes that the artist learned from friends and relatives in his youth. Bilingual back jacket liner notes by Boudreault give a short biographical sketch and brief comments on each tune. *Masters of French Canadian Music 3* (Folkways RBF 114) features a younger musician/author/collector, Gabriel Labbe, on harmonica, accompanied on piano (by Philippe Bruneau) and string bass. Most of the music is transcribed from fiddle or harmonica music recorded on 78-rpm commercial discs. An enclosed bilingual four-page leaflet by Carmelle Begin includes a biographical sketch and notes on the tunes. *Made in Louisiana: Cajun Accordion Music* (Voyager VRLP 325-S) features Marc Savoy, accompanied by Dewey Balfa on violin and D. L. Menard on guitar on a collection of fifteen instrumentals from Southwest Louisiana recorded in 1976. A native of Eunice, Louisiana, Savoy learned his tunes from local musicians, both black and white, and also commercial 78-rpm recordings. Bilingual jacket liner notes by Ann Savoy give a brief biographical sketch of Savoy, who makes accordions for a living, and of Cajun music in general, and notes on the tunes. *Oh What a Night* (Arhoolie 5023) is also devoted to Savoy, but with a larger instrumental ensemble on six of the twelve selections that includes fiddle, steel guitar, rhythm guitar, bass, and drums, as well as some vocals. In general, this music shows more borrowing from country-western styles. Text transcriptions and translations for the eight numbers with words are provided. The recordings were made in Eunice and Crowley, Louisiana, in 1980. Savoy can also be heard on *Cajun House Party* (Arhoolie 5021), which features principally fiddler/singer Wallace "Cheese" Read, like Savoy, a native of Eunice, but of German extraction. Six of the selections are with accordion and guitar accompaniment; the other seven, with bass and drums added. Transcriptions and translations of four of the vocals are given. *Cajun Country Guitar* (Folkways FA 2623) features Richard Fontenot, a guitarist from Iota, Louisiana, who has developed a rather unique style of transcribing traditional Cajun fiddle tunes for electric guitar. The original melodies are in many cases not readily recognizable, but the results are rather interesting. A four-page brochure includes notes on the tunes and skeletal guitar tablature transcriptions. The recordings were made in 1975 by French collector Gerard Dole, who has issued several albums of Cajun field recordings on the Folkways label. On *Cajun-Accordion--Old & New* (Folkways FM 8364) Dole himself plays and sings two dozen Cajun traditional tunes that he feels have been neglected in recent years. On Side One of the album, according to his brochure notes, Dole "took great pains to approach the sound of 78s...in homage to Joseph Falcon and Cleoma Breaux." The four-page brochure includes transcriptions and translations of the texts to all the songs. The style on side two tends to be more modern.

All of the above albums represent the traditional music of white French-speaking Americans and Canadians. There is, in addition, in Louisiana, a black French-American tradition carried by the Creoles--a multiracial community with French, Spanish, Haitian, Afro-American, and other ancestral elements. The music itself is called "Zodico" (or "Zydeco," or some other variant), and is very similar on first audition to Cajun music, but has more blues elements and less borrowings from hill-billy and C&W music. An excellent introduction to this musical tradition is *Zodico: Louisiana Creole Music* (Rounder 6009), recorded and produced by Nick Spitzer in 1976. This album of eighteen selections by eight (groups of) artists spans a range of musical styles from relatively early to contemporary, showing "...both the unity and diversity of the music of southwest Louisiana's black and mulatre Creoles within the convergent aesthetic and social influences of Cajun, Afro-American, and French-Afro-Caribbean cultures." An illustrated twenty-four-page booklet includes extensive notes

on the musical styles, the performers, and the selections, and text transcriptions and translations. *La La: Louisiana Black French Music* (Maison de Soul LP 1004), also recorded, edited and produced by Nick Spitzer, includes more material from Spitzer's 1976 fieldwork, focusing on two families of performers: the Carriere Brothers and the Lawtell Playboys. Back jacket liner notes and a four-page brochure include biographical information, notes on the selections, and text transcriptions and translations. The general cultural and musical discussion is an abbreviated version of the more detailed notes on the album discussed previously. Without doubt the best-known contemporary zydeco musician (at least, outside of Louisiana) is accordionist/singer Clifton Chenier. Already with several albums to his credit, he is featured on two recent releases on the Arhoolie label: *Classic Clifton* (Arhoolie 1082) and *The King of Zydeco* (1086), the latter recorded live at the Montreaux, Switzerland, jazz festival. The former album culls selections from Chenier's previous eight LPs on the Arhoolie label. The back jacket liner includes a biography by Chris Strachwitz and Michael Goodwin. *Zydeco Man* (Arhoolie 1083) is the first album by John Delafosse and his band, the Eunice Playboys, one of the most popular Zydeco bands on the Louisiana/Texas gulf coast. The band plays both old time zydeco (on button accordion, vocals in Creole French) and more modern blues-influenced Zydeco, often on piano accordion, and sometimes with English language vocals. Back jacket liner notes by Nick Spitzer comment briefly on the musical style, the performers, and the songs.

New Mexican Violinista (Folkways FE 4062) features Facundo Gonzalas, a 78-year-old fiddler living in Chamisal, a small village in the foothills of the Sangre de Cristo mountains northeast of Santa Fe. The music is of the Spanish-American rather than Mexican-American or Chicano tradition, most of it directly traceable to European musical influences. Side One of the LP is subtitled "Spanish-Colonial Dances," and includes dances of European origin introduced during the last century into Mexico and carried from there to New Mexico--polka, valse, shotis, gaviota (gavotte), la cuna (cradle). Four selections on Side Two represent Matachines Dances, a form of Morisca (Moorish; cf. Morris) dances, brought to the New World by missionaries and colonists, subsequently adapted by pueblo Indians and other Native Americans. The recordings were made, and the three-page brochure written, by Kenneth M. Bilby in 1979. The performance style is rather rough. *La Gloria De Texas* (Arhoolie 3012) is not the kind of music one would expect of a 63-year-old woman, but Lydia Mendoza is not an ordinary performer. Born in San Antonio in 1916, she has been performing professionally since early youth, and on records since she was 12 years old. She has been well known in the Tex-Mex community for decades; in recent years her music has been made available to northern urban audiences, partly through the efforts of Arhoolie's owner, Chris Strachwitz. This album consists of thirteen magnificent solo performances, vocal with twelve-string guitar accompaniment and demonstrates the power and control that this artist still commands. Back jacket biographical notes by Strachwitz are supplemented by an insert with text transcriptions and translations.

Polish-American Dance Music: The Early Recordings: 1927-1933 (Folklyric 9026) is a reissue of fourteen selections by New York and Chicago musicians who brought their rural folk music to the New World with them. *JEMFQ* readers are familiar with the flowering of commercially-recorded folk music by hyphenated Americans in the first decades of this century. Polish-American recordings have been featured on several reissue LPs mentioned in past reviews in *JEMFQ*. Country music fans will be particularly interested in "Pawel Walc" ("Paul's Waltz"), a 1928 recording of the melody that was later used by Tex Owens (not Tex Fletcher, as the liner notes indicate) for his hit song, "Cattle Call." Cross-cultural borrowings aside, there are some lovely melodies among these vintage selections. Back jacket notes by Johannes Secundus give brief comments on the artists and on the musical genre in general.

In Mezz'Una Strada Trovai Una Pianta Di Rosa (Folkways FES 34041) and *Calabria Bella, Dove T'hai Lasciate?* (Folkways FES 34042) are, respectively, Volumes One and Two of Italian folk music collected in New York, New Jersey, and Rhode Island by Anna L. Chairetakis. The first volume features music from the Trentino, Molise, Campania (Avellino and Salerno), Basilicata (Matera), Sicily, and Liguria. The second, from Calabria. The selections on Vol. 1 are quite varied: unaccompanied lyric songs, choral worksongs, street cries; instrumental pieces on jewsharp, zampogna (bagpipe), cane flute; accompaniment on common (accordion, guitar) and rare (friction drum) instruments. In terms of polished performance, two highlights are the two mazurkas by the Ridgewood-Cusenza Mandolin Group of Brooklyn, a mandolin-violin-guitar trio of men in their sixties or older. However, there are other selections equally arresting because of their dramatic, if rough-hewn artistry. Vol. 2 contains equally variegated fare: ballads, love songs, lullabye, children's game song, religious songs. Among the instruments heard are the organetto (a type of accordion), chitarra battente (a sixteenth-century forerunner of the guitar with five courses of strings, one of which runs only halfway up the neck), zampogna, and triccaballacca (a wooden rattle-like instrument). The selections were recorded in the homes of the performers, in church, or, in several cases, at the 1976 Smithsonian Institution's Folklife Festival. Both albums include six-page illustrated brochures with notes on the selections and performers and text transcriptions and, in most cases, translations.

An interesting and handsomely packaged set is *From Sweden to America: Emigrant and Immigrant Songs* (Caprice Records CAP 2011; Sweden, 1981: available in U.S. from Nor-disc, 2242 Lawton Drive, Lemon Grove, CA 92045), a double album documenting through music the experiences of the Swedish immigration to America. Side 1 contains six "emigrant" songs recorded in the field in Sweden between 1959 and 1976. Side 2 includes nine "immigrant" songs recorded in 1973-74 and 1980 in Minnesota, Illinois, and Michigan among Swedish-Americans. The third side includes eight reissues from early 78-rpm commercial recordings issued for the foreign language consumers in America between 1922 and the 1940s, and one Swedish recording of 1914. The fourth side has eight recordings by singer Anne-Charlotte Harvey, with ensemble accompaniment, made in the 1970s for the Minneapolis-based Olle i Skratthult Project--a group of folklore enthusiasts trying to preserve and revive Scandinavian-American lore. The strikingly handsome 24-page bilingual brochure includes background historical information and notes on the songs, the singers, and the recordings. Unfortunately, the text transcriptions are not translated into English (English texts are given for the two songs sung in that language).



JAZZ REISSUES. Arhoolie Records (10341 San Pablo Ave., El Cerrito, CA 94530) has issued several jazz reissues recently on its subsidiary Folklyric label. *Hot Swing Fiddle Classics* (Folklyric 9025) reissues fourteen selections featuring jazz violinists Emilio Caceres, Svend Asmussen, and Stuff Smith, originally recorded in 1936-43. All three musicians started out taking classical violin lessons in their early youth, but soon turned to jazz after hearing the likes of Joe Venuti. Smith, who was also influenced by Louis Armstrong and strived for a horn-like quality to his style, was the first to play electric jazz violin. Titles include such still-remembered songs as "After You've Gone," "I Got Rhythm," "Running Wild," "Melancholy Baby," "My Blue Heaven," and "Some of These Days," as well as a few lesser known songs and tunes from the 1930s. Session personnel are given, as well as back jacket liner notes, with good biographical sketches, by Paul Shelasky. *Harlem Hamfats: Hot Chicago Jazz, Blues & Jive, 1936-1937* (Folklyric 9029) features the Harlem Hamfats. This group, first put together by A&R man J. May Williams in 1936, recorded together off and on for over three years; the sixteen selections on this LP were recorded between April 1936, their first session (with their big hit, "Oh Red!") and October 1937, all for Decca. Their New Orleans jazz was often given a distinct bluesy flavor by the presence of Mississippi bluesmen Joe (guitar and vocals) and Charlie McCoy (mandolin). Back jacket notes by Paige Van Vorst review the band's history and the biographies of the musicians (the McCoys; Herb Morand, trumpet; Odell Rand, clarinet; Ransom Knowling, bass; John Lindsay, bass; Pearlis Williams, drums; and Freddie Flynn, drums). *Tiny Parham and His Musicians: Hot Chicago Jazz from the Late 1920's* (Folklyric 9028) reissues sixteen selections by Parham's band originally recorded in Chicago between 1928 and 1930 for Victor. Brief back jacket notes give a sketch of Parham's career and personnel for the recordings. A much more elaborate production is *The Five Harmaniacs--1926-27* (Puritan 3004), produced and annotated in 1978 by Dave Samuelson (Box 44, Battle Ground, IN 47920). This album reissues all the ten issued titles by The Five Harmaniacs, a white novelty jazz/hokum/jug band based around New York musicians Syd Newman and Dave Robertson and North Carolinian Walter Howard. Four of the band's selections were included in RCA Victor's 1967 reissue, *Jugs, Washboards and Kazoos*, and their style was an influence on such 1960s revivalists as Jim Kweskin, Dave van Ronk, and Country Joe and the Fish. After the Five Harmaniacs, who featured kazoos, washboards, jugs, and combs along with banjos, harmonicas, ukuleles, guitars, and scat vocals, split up, Newman, Robertson, and Herman crossed over into the country music stream and worked with H. M. Barnes's Blue Ridge Ramblers, then as The Hickory Nuts, and then with Jack Pierce and his Oklahoma Cowboys. The eight-page brochure includes extensive biographic playbills. *Played With Immense Success* (Pirogue Race, no number; limited edition issued by the Louisiana State Museum) is an interesting mixture of material representing a music display at the Museum in the Presbytere on New Orleans's Jackson Square. The album mixes reissues (ODJB's "Livery Stable Blues" of 1917; King Oliver's 1923 "Dippermouth Blues"), a piano roll ("Purple Rose of Cairo" by Roy Bargy and Stanley Straight), a music box excerpt, a steamboat calliope solo, and recent recordings. The music box, manufactured in 1867, plays fifty-five seconds of a quadrille that is claimed to be the basis of Jelly Roll Morton's "Tiger Rag." After a year at New Orleans, the display was to go on tour for two years under the sponsorship of the Smithsonian Institution Traveling Exhibition Service. The technical quality of all of these reissue LPs is quite high.



BOOK REVIEWS

SING A SAD SONG: THE LIFE OF HANK WILLIAMS. Second Edition, by Roger M. Williams, with a discography by Bob Pinson (Urbana, Chicago, and London: University of Illinois Press, 1981), x + 318 pp., preface, afterword, discography, index, \$18.95, hardcover; \$7.95, paperback.

With this new edition of the 1970 biography, the University of Illinois Press includes in its "Music in American Life" series a substantial and readable portrait of Hank Williams, one of country music's most revered songwriters and performers. In a few short years after World War II this gifted, desperate young man from Alabama rose to country music stardom, changed the face of American popular music, and, after his death at age twenty-nine, became a legend and a force in American musical life. There is no questioning either the importance of Hank Williams to the study of American music or the usefulness of Roger Williams's *Sing a Sad Song* to that study. It is a careful, readable, and revealing portrait of Hank Williams.

Journalist Roger Williams (no relation to Hank Williams) first published *Sing a Sad Song: The Life of Hank Williams* with Doubleday in 1970, then in 1973 with Ballantine Books. In the new University of Illinois Press edition Williams adds to the almost unaltered text of the original an index and an afterword detailing "the tremendous growth of interest in Hank Williams during the 1970s." But the most significant addition to the biography is "the most thorough discography so far published" of Hank Williams's recordings, the contribution of Bob Pinson of the Country Music Foundation. Pinson, who is currently compiling an even more comprehensive Hank Williams discography (to be published by the Country Music Foundation Press) adds to the Williams's biography "a complete listing of Sterling and MGM commercial (non-promotional) record releases in the United States of non-overdubbed Hank Williams recordings....transcribed programs for the LeBlanc Corporation and for the March of Dimes... and a partial listing of Armed Forces Radio Service 16" transcription discs containing Grand Ole Opry appearances by Williams." Thus, in the new edition of the biography Pinson provides students of country music with basic information on the principal recordings of Hank Williams. For those who have not already read an earlier edition of *Sing a Sad Song*, this important biography becomes even more useful than it was in its original form.

The life of Hank Williams presents the biographer with special problems. The man himself was enigmatic, troubled, and controversial. As Jerry Rivers, the fiddler in Hank Williams's band, said in his 1970 *JEMFQ* (Vol. VI, No. 19) review of *Sing a Sad Song*, "If those of us who knew Hank Williams could agree on one point, it would be that no one ever really got close to Hank and therefore no one person could know the complete life story." In addition, as with all legendary figures, apocryphal anecdotes continue to be woven about the history of Hank Williams. Also, his time is still near enough to our own that many people who were closest to him have their own Hank Williams legends to foster, and secrets of their own to guard. In his preface Roger Williams admits that "a number of prime sources of information proved uncooperative." Williams constructed his view of Hank Williams from outside the controversy-laden inner circle (Hank Williams two wives as well as his mother were each competing for their piece of Hank Williams, *The Legend*; each very biased in their own way). Nevertheless, with a faithfulness to facts and a reporter's objectivity, the biography quite thoroughly brings together disparate and often conflicting accounts of events in Hank Williams's life.

Williams's down-to-earth journalistic style makes *Sing a Sad Song* a pre-eminently readable biography. His attention to details gives the reader vivid portraits of the performing and personal environments in which Hank Williams lived. Particularly useful are the depictions of a country music performer's life in the honky-tonks and road-shows of the early 1950s, and of the workings of Nashville's music business at that time. As those days of Nashville's Grand Ole Opry and Acuff-Rose publishing slip further into the past, such details about the entertainers and the country music industry become increasingly important to students of the music.

Another valuable aspect of *Sing a Sad Song* is the attention given to Hank Williams's performances. The author not only makes general observations on where, how, and with whom Williams sang, but also provides descriptions of typical sets and shows of the singer and his Drifting Cowboys.

Admirable also is Williams's handling of the controversies in the story and the problematical sides of Hank Williams's character. Throughout his reporting of events, Roger Williams displays an almost unflagging generosity toward the individuals involved. Despite the potential for victims and villains in the Hank Williams story, the author rarely loses his objectivity.

The book, however, is not flawless. At times Williams's conversational tone and anecdotal style become excessive. Here and there one finds such stylistic weaknesses as grammatical errors, awkward expressions, and self-conscious colloquialisms. Occasionally in the course of the discussion Williams relates a single incident several times, confusingly out of chronological order, while other apparently significant events are mentioned but not pursued. At worst, such stylistic and organizational oversights are irritating, but they should not have slipped through unnoticed in a second edition.

One also should be aware of what *Sing a Sad Song* is not--an in-depth study of either the man or his music. The book succeeds as an engaging investigation of events and observations. Its attempts at analyzing both Hank Williams's personality and his music are naive, perhaps dated, or, at best, undeveloped. The 1982 reader balks at the unsubstantiated psychologizing in references to "Hank's lack of fully developed maleness" and the childhood "confusion in parental role" which is given as the cause. In the same way, the author's sketchy linking of Williams's "Six More Miles" to the Carter Family's "Can the Circle be Unbroken" needs to be more thoroughly proven. That both texts concern caskets being taken to the graveyard is not evidence that Williams borrowed from the Carter Family, given the wealth of coffin and graveyard themes in the music traditions familiar to all Southern singers.

However, the book's success is not in its analysis, but rather in its factual, down-to-earth presentation of the life and world of the man who was Hank Williams. Indeed, *Sing a Sad Song* has an honest directness that works on a reader much as the sincerity and directness of Hank Williams's songs and singing worked on an audience. In a most readable way *Sing a Sad Song* takes a careful look at the troubled life of Hank Williams. As it does so, it provides an invaluable account of one of the most important crossroads in American folk and popular music history. With the addition of Bob Pinson's discography and an index, Roger Williams's *Sing a Sad Song: The Life of Hank Williams* is an even more useful resource today than it was a dozen years ago, and this important life story justly belongs in a series documenting "Music in American Life."

--Dianne Dugaw

University of California, Los Angeles

★ ★ ★

SOUND EFFECTS: YOUTH, LEISURE, AND THE POLITICS OF ROCK 'N' ROLL, by Simon Frith (New York: Pantheon Books, 1981), 294 pp.; \$8.95.

Simon Frith has crafted a fascinating sociological analysis of rock music and youth culture. He envisions popular music as an integral part of contemporary life--at least for significant portions of the American and British populations between the ages of twelve and forty-five. This group constitutes Rock's ever-enlarging generation. In Frith's words: "Youth is an ideological rather than a material community. It describes a shared state of mind...Rock celebrates leisure rather than work...It is used by teenagers as entertainment. Rock's relevance for the young...is not as folk culture but as popular culture" (pp. 501-551).

Frith's syntax is often labored and formal; but his ideas sparkle with scholarly insight and intuitive knowledge. Next to the powerful commentaries of R. Serge Denisoff (*Solid Gold: The Popular Record Industry*, 1975), Charles Keil (*Urban Blues*, 1966), and Charlie Gillett (*The Sound of the City*, 1970), this lengthy essay is the most creative examination of modern man and music yet published. Frith is an ideal rock researcher. At thirty-five he is chronologically a part of the generation that he is discussing; yet he is mature enough to bring both experience and perspective to his work. As a British-born, Oxford-educated writer he views the American popular music landscape from considerable geographical and cultural distance; yet he studies the activities of United States and United Kingdom youth through the eyes of a Berkeley-trained Ph.D. in Sociology. Finally, he is a self-acknowledged rock music journalist and fan; yet he is a cool spectator of the kaleidoscopic vinyl world of unending hyperbole and egoism. The extensive bibliographic essay at the end of the book illustrates the breadth and depth of Frith's acquaintance with rock literature.

This book examines the meanings, production, and consumption of rock. These simple terms do not begin to describe the tightly reasoned, thoroughly argued positions developed by the author on dozens of key social, political, and economic issues. Frith poses and then responds to fundamental questions such as: Who makes popular music for whom--and with what personal and social effects? Is rock music an example of mass culture or folk culture or popular culture? Sadly, the general reader may abandon discussions on Theodore W. Adorno or about Marxist ideology, believing them to be dry. It

is heavy reading, but it is never dry. What Frith sets out to do, he does brilliantly. He eschews the traditional approaches of biography, history, commercial accounting, and the iconography of youth in his attempt to account for the boundless pleasure found in rock music. He concludes that many young people find identity, meaning, sexuality, and leisure in their *own* self-selected music. The key element in Frith's vinyl world of leisure is consciously acquired, conspicuously consumed, commercial rock. And Frith notes that rock music is the only contemporary media which continues to be controlled --financially, ideologically, and personally--by those who are continually young.

Frith makes continuing references to the contrasts, conflicts, and contradictions within the rock scene. Performers, audiences, record companies, concert promoters, dee jays, and others, are carefully scrutinized. Frith isn't peddling any particular dogma about either the joys or horrors of capitalistic enterprise. Economics and culture are merely backdrops for individual and group activities. What the author uncovers (if his contentions are accurate) is the peculiar, effervescent dynamism of rock music as the autonomous reflection of contemporary society's youthful psyche. The inability of media conglomerates to regulate leisure--to actually control individual choice and free thought--is the key to popular culture's function as an information resource for young (and old) Americans and Britons.

In *Sound Effects*, Frith chronicles the appeal of rock as the triumph of pleasure, irresponsibility, self-fulfillment, and fun. Frith diverges from so many other amateur sociologists who have attempted to co-opt contemporary music for their own propagandistic purposes. Instead of portraying rock as anti-capitalistic, anti-bureaucratic, or anti-anything--the wily British social scientist concludes his book with a startling observation about contemporary existence. Frith notes that rock music is capitalist music which "doesn't challenge the system but reflects and illuminates it. Rock is about dreams and their regulation, and the strength of rock dreams comes not from their force as symbols, but from their relationship to the experience of work and leisure: the issue, finally, is not how to live outside capitalism (hippie or Bohemian style), but how to live within it" (p. 272).

This book is a superb, though complex, addition to the growing number of media-centered popular culture analyses. It is a fine supplement to the popular culture commentaries of Ray Browne and Russell B. Nye, as well as to the thoughtful sociological essays of R. Serge Denisoff, Peter Heschbacher, Paul Hirsch, and Richard Peterson. Hopefully, it will garner wide attention from general readers.

--B. Lee Cooper
Newberry College
Newberry, South Carolina

★ ★ ★

SHAMROCK, ROSE AND THISTLE: Folk Singing in North Derry, by Hugh Shields (Belfast: Blackstaff Press, 1981); xii + 193pp., 8" x 11.5", papercovers, L9.25; photos, indexes, notes, glossary, references.

SONGS OF THE PEOPLE: Selections from the Sam Henry Collection, Part One, edited and annotated by John Moulden (Belfast: Blackstaff Press, 1979); xi + 178pp., 8" x 11.5", papercovers, L7.50; photos, notes, indexes, bibliography, glossary.

These two publications of similar format from Blackstaff Press both deal with folksinging in Northern Ireland, though the sources of the material are rather different from each other. Sam Henry was an amateur folksong collector who presented Ulster folksongs in a weekly Coleraine newspaper, *The Northern Constitution*, between 1923 and 1939. Some 625 songs were published in this series by Henry, with his notes and comments; the songs had been collected by him, either from personal visits to singers of the region, or from letters and manuscripts sent him by correspondents. The songs he collected were not recorded aurally but written down by him (both words and music). From the newspaper columns, supplemented by Henry's other papers and correspondence, singer/lecturer John Moulden--a primary school teacher by profession--has selected one hundred examples and annotated them.

Hugh Shields, who has been collecting songs in North Derry, Ireland, since 1953, has compiled seventy-four examples, mostly recorded between 1961 and 1975 from twenty-two different singers, primarily from the parish of Magilligan. The songs are prefaced by introductory chapters on the Magilligan region, music and poetry in local life, biographical notes on the singers, and two excellent discussions of the traditional song repertory that Shields has encountered in his field work and on the music and language of the songs. The latter section includes tabulations of the modal and phrasal structures of the songs, and the former, an index of Child and Laws ballads published in the present volume and also collected, but not published, by Shields.

Both volumes include indexes of titles, standard titles, and first lines; glossary, a map of the region represented; notes to the songs, with references to other published and recorded versions (gathered as an Appendix at the end of the volume); bibliography; and a handful of photographs--those

in the Henry collection taken by Henry himself in the course of his collecting. Shields additionally has included facsimile reproductions of many printed broadsides of songs in the volume.

The two volumes differ in one important way which reflects the different ways in which the songs were originally obtained. Shields's material was garnered by sound recorder and transcribed subsequently at leisure. (Many of the songs are in fact available on cassette.) Henry's songs were taken down by hand--or sent to Henry by mail. In some cases Henry collated different versions of one song to obtain a full text; in others, texts were bowdlerized. A few were taken from other earlier collections. There have been many other major collectors who took down tunes by hand--Sharp and Randolph, to name but two--and in the hands of a skilled and knowledgeable collector the method can be acceptable, if not ideal. Moulden notes that eleven of the tunes included in his volume needed editing before they were singable. Some of Henry's practices are understandable in view of the time at which he collected and the aims of his work--to make the material accessible again to a wider range of people. In this country, John Lomax excused his own practice of mixing and matching texts and tunes in the same way: giving the songs back to the people was more important than standards of scholarship. However, later scholars can be more forgiving of such an orientation if somewhere there is an unretouched record of what was actually collected. Otherwise, the amateur (or "unscientific") collector is rather like the amateur archeologist who destroys the historical matrix in order to extract the best physical specimens, thereby ruining much of their possible value for the scientific community.

Notwithstanding that the songs represent collections made a half century apart, there are great similarities in the material. Both are particularly rich (not surprisingly) in broadside ballads of the come-all-ye type from the early nineteenth century and in ballads of strictly local provenance. Both contain a few relatively recent pieces--Shields's volume includes examples even from the 1940s. Henry's collection has six ballads from the Child canon and twelve from Laws's syllabi; Shields has three and twelve, respectively.

In sum, these are both useful song collections, carefully prepared and annotated, and will be of use to anyone whose interests touch upon Anglo-Irish-American folksong.

--Norm Cohen



SUBJECT INDEX TO VOLUME 17

BIOGRAPHICAL ARTICLES

An Interview with Jim Brewer, by Joe Riley	215
John McGhee and Frank Welling: West Virginia's Most Recorded Old-Time Artists, by Ivan M. Tribe	57
That Ozark Playboy: Red Murrell, by Jerry Vaughn	119
Flat Creek Revisited: James Marlowe Propes, by Gene Wiggins	133
Arnold Shultz: The Greatest? Guitar Picker's Life Ended Before Promise Realized, by Keith Lawrence	3

DISCOGRAPHICAL ARTICLES

Afro-American Gospel Quartets: An Annotated Bibliography and LP Discography of Pre-War Recordings, by Kip Lornell	19
The Australian Regal and Regal Zonophone Numerical Series (1927-1958)	35, 103
A Preliminary Checklist of Recordings of "Cohen on the Telephone" and its Sequels	183
Welling and McGhee Discography, compiled by Ivan M. Tribe	64

GENERAL ARTICLES

Cohen on the Telephone: An Introductory Discussion of Recorded Jewish Humor, by Michael Corenthal	183
Examining a Decade of Rock Bibliographies, 1970-1979, by B. Lee Cooper	95
Jazz: The Word, and Its Extension to Music, by Peter Tamony	9
My Scene in <i>Outlaw Blues</i> , by Cecil Jordan	123
Old Time Fiddlers' Contests on Early Radio, by Wayne W. Daniel	159
The Rise and Decline of Standard Radio Transcription Company, by Linda L. Painter	194
That Ain't Country: The Distinctiveness of Commercial Western Music, by Thomas S. Johnson	75
Who Killed Lula?--Notes on a Memphis Blues Ballad, by Bob Groom	155

GRAPHICS, by Archie Green

#56: Clare Leighton	24
#57: Old Dan Tucker	85
#58: Dan Tucker in <i>Roanoke</i>	139
#59: Vernacular Music Albums	201

RECORD REVIEWS

45, 110, 166, 219

RECORDS BRIEFLY NOTED

223

BOOK REVIEWS

42, 107, 174, 226

LETTERS

56, 116, 180

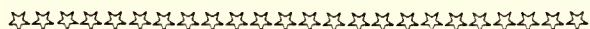
ANNOUNCEMENTS

34, 178, 180

JEMF SOUND DOCUMENTS

(Each LP/Booklet Combination costs \$8.98)

- LP 101: *THE CARTER FAMILY ON BORDER RADIO*. 22 musical selections taken from a group of electrical transcriptions played between 1938 and 1942 over various border radio stations. Illustrated booklet contains a brief history of the Carter Family, annotations and musical transcriptions of the songs, and a discography of the Carter Family on LP records. 18pp.
- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLING: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.
- LP 108: *JUBILEE TO GOSPEL*. 16 selections of commercially recorded black religious music recorded between 1921 and 1953 by jubilee choirs and quartets. Illustrated 15-page booklet by William H. Tallmadge analyzes styles of gospel singing and gives biographical notes for the featured performers. Also included is a "Discography of Related Recordings" compiled by Doug Seroff.



Members of the Friends of JEMF may purchase LPs 101-107 for \$6.00

There is a \$1.00 charge per order for postage and handling fees. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.)

CALIFORNIA RESIDENTS add 6% sales tax.

JEMF SPECIAL SERIES

2. *JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)*, by John L. Smith. 48pp, photos. \$2.50
3. *UNCLE DAVE MACON: A BIO-DISCOGRAPHY*, by Ralph Rinzler and Norm Cohen. 54pp, bibliography, photos. \$2.50
4. *FROM BLUES TO POP: THE AUTOBIOGRAPHY OF LEONARD "BABY DOO" CASTON*, ed. by Jeff Titon. 30pp, musical transcriptions, photos. \$2.00
5. *'HEAR MY SONG': THE STORY OF THE SONS OF THE PIONEERS*, by Ken Griffis. 148pp, biography, discography, bibliography, photos, filmography, chronology. \$6.25.
6. *GENNETT RECORDS OF OLD TIME TUNES, A CATALOG REPRINT*. Introduction by John K. MacKenzie. 20pp, photos. \$2.50
7. *MOLLY O'DAY, LYNN DAVIS, AND THE CUMBERLAND MOUNTAIN FOLKS: A BIO-DISCOGRAPHY*, by Ivan M. Tribe and John W. Morris. 36pp, photos, bibliography. \$3.50.
8. *REFLECTIONS: THE AUTOBIOGRAPHY OF JOHNNY BOND*. 79pp, chronology, discography, filmography, photos, sheet music. \$4.00.
9. *FIDDLIN' SID'S MEMORIS: THE AUTOBIOGRAPHY OF SIDNEY J. HARKREADER*, ed. by Walter D. Haden. 37pp, bibliography, discography. \$4.00.
10. *THE COLUMBIA 33000-F IRISH SERIES*. A numerical listing compiled by Pekka Gronow. 78pp, introduction, release dates, artist and title indexes, illustrations. \$4.00.
11. *THE RECORDINGS OF JIMMIE RODGERS: AN ANNOTATED DISCOGRAPHY*, by Johnny Bond. 76pp, introduction by Norm Cohen, select bibliography, chronology, photos, illustrations. \$5.00.
12. *FOLK FESTIVAL ISSUES: REPORT FROM A SEMINAR*, prepared by David E. Whisnant. 28pp, photos, illustrations. \$3.00.
13. *LORETTA LYNN'S WORLD OF MUSIC*, by Laurence J. Zwisohn. 115pp, annotated discography and complete list of songs she composed, and biographical data. \$5.00.

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

JEMF REPRINT SERIES

All Reprints are \$1.00

4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin* (Hatboro, Pa.: Folklore Assoc., 1966).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968); and "A Ballad in Search of its Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore* (New York: Basic Books, 1968).
15. "Railroad Folksongs on Record: A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium* (Number Nineteen) (New York: Columbia Univ. Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97,'" by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) California residents add 6% sales tax.

JEMF QUARTERLY

CONTENTS

Vol. 17	Winter 1981	No. 64
Letters		180
Announcements		181
Cohen on the Telephone: An Introductory Discussion of Recorded Jewish Humor, by Michael Corenthal		183
A Preliminary Checklist of Recordings of "Cohen on the Telephone" and its Sequels		190
The Rise and Decline of Standard Radio Transcription Company, by Linda L. Painter		194
Graphics #59: Vernacular Music Albums, by Archie Green		201
An Interview with Jim Brewer, by Joe Riley		215
Record Reviews		219
Records Briefly Noted		223
Book Reviews		226
Subject Index to Volume 17		230
JEMF Sound Documents and Publications		231

* * * * *

COVER ILLUSTRATION: "Interior of a Dance-House on State Street." For more information on this illustration, see, Archie Green, Graphics #51, *JEMFQ* 56 (Winter 1979)

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$11.00 (or more) annual membership dues. Individual subscriptions are \$11.00 per year for the current year; Library subscriptions are \$13. All foreign subscribers should add an extra \$1.00 postage for surface delivery; airmail to Europe and South America is an extra \$12; to Asia, Africa, and Australia, an extra \$14 annually. Most back issues of Volumes 6-14 (Numbers 17 through 52) are available at \$3.50 per copy; write for current list. (Xerographic and microform copies of all issues of the *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan 48106)

The *JEMF Quarterly* is edited by Linda L. Painter. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books, and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA 90024.